ROYAL ONTARIO MUSEUM UNIVERSITY OF TORONTO

MODESTY TO MOD

Jeanne Carter

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TO
MOD

DRESS
AND UNDERDRESS
IN CANADA

1780-1967

ROYAL ONTARIO MUSEUM UNIVERSITY OF TORONTO

Catalogue of 100 items

in the exhibition

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FOREWORD

This catalogue lists one hundred of the most important pieces in the exhibition. Dresses, suits and a few other garments are included; in the exhibition itself there is an even greater number. All of them were worn in Canada and most of them are from the Royal Ontario Museum's collection. Little remains from the early periods – before 1850 – and we are grateful to those Museums and individuals who have generously lent costumes and accessories to help present a more complete picture of those times. On the other hand the Museum's collection is rich in costumes of the later periods and the task of selecting has been difficult. We have chosen clothing worn by as broad a cross section of society and from as many parts of the country as possible. Nevertheless, neither the exhibition nor the catalogue pretends to be a history of fashion, nor of costume worn in Canada; both are kaleidoscopes of clothing.

Nearly every item in the Museum's collection is the gift of a private individual and I would like to take this opportunity to thank all our donors. Without their foresight and generosity the collection could not have grown year by year into the largest and most important in the country. Most of the exhibits have been family treasures and were worn by members of the donors' families or by the donors themselves. They were therefore, in their day, part of the Canadian scene between about 1780 and the 1960's. There is also a group of costumes illustrating fashions on the market in 1967; they will doubtless be highlights of the Museum's Bicentennial Exhibition in 2067!

Peter C. Swann
Director
Royal Ontario Museum
University of Toronto

AVANT – PROPOS

Ce catalogue fait la liste des cent pièces de collection les plus importantes de l'exposition. Robes, ensembles et quelques autres articles vestimentaires y sont inclus; l'exposition elle-même en montre un nombre encore plus grand. Toutes furent portées au Canada et la plupart viennent de la collection du Royal Ontario Museum. Il reste très peu de choses datant des premières années — avant 1850 — et nous sommes reconnaissants aux musées et aux particuliers qui ont généreusement prêté costumes et accessoires pour nous aider à présenter une image plus complète de cette époque. Par ailleurs, la collection du Musée est riche en costumes plus récents et le choix a été difficile. Nous avons choisi des costumes provenant de milieux sociaux et de régions canadiennes aussi variés que possible. Ajoutons cependant que ni l'exposition, ni le catalogue, ne prétendent être une histoire de la mode ou du costume au Canada; ils sont chacun un kaléidoscope du vêtement.

Presque toutes les pièces de la collection du Musée proviennent de dons faits par des particuliers et je voudrais profiter de cette occasion pour remercier tous nos donateurs. Sans leur prévoyance et leur générosité qui ont permis à la collection de croître d'année en année, elle ne serait jamais devenue la plus grande et la plus importante collection du pays. La plupart des articles exposés ont été des trésors de famille et furent portés par les membres de la famille des donateurs ou par les donateurs eux-mêmes. Ils ont donc fait partie de la scène canadienne depuis environ 1780 jusqu'aux années 1960. Il y a aussi un groupe de costumes illustrant la mode de 1967; ces costumes seront sans doute la principale attraction de l'exposition bicentenaire du musée en 2067.

Peter C. Swann
Directeur
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INTRODUCTION

In every field of the household arts it is the treasured possession, and not the domestic chattel, that has been cherished and handed down from generation to generation for us to enjoy today. This is also true of clothing; it is the wedding dress or fine gown, worn once on a special occasion, that most often survives. Garments which settlers brought with them were often the valued items rather than those made here, and worn year in year out after their arrival. For example, many fine Paisley shawls of the 1840's, '50's, and 1860's, which were the joy of every proud owner, are now family heirlooms. Besides the clothes brought out, many were ordered from the homeland or sent out by members of the family. These groups, and more especially the "best silk dress", made here of imported fabrics comprise most of the clothing that has come down from the 19th century in Canadian families. The sturdy garments of linen and wool prepared, spun, woven and made up in the home for both men and women, and often remarked on by travellers to Canada, are rare items in Canadian costume collections. Only accident has saved them for they were utilitarian and every shred could be put to some useful purpose. The many scraps of handwoven, checked and striped woollens, found in tufted quilts, give some idea of their quality, variety, and colours. Very little men's clothing of any kind has survived. Of strong materials, and not so susceptible to changing fashion as women's clothes, they were worn out by hard service. Most of the survivors are wedding garments. Wedding waistcoats are the most common, but there are also wedding shirts and trousers. Complete suits from before the late 19th century are rare.

Clothing worn in Canada reflected the fashion changes emanating from Paris and London and, from the last quarter of the 19th century on, those of Boston and New York. Just as the clothes brought out and sent out in the early years were as much a part of the Canadian scene as those made here so, in the 20th century, the imports from Paris, London, and particularly New York are an integral part of the Canadian costume scene. We are part of Western civilization and our clothing is that of the Western world. Our history began too late for a regional costume to develop; its decline in Europe had already begun. Some garments, which the indigenous inhabitants developed, were adopted by the white man because they were practical, such as leggings and the moccasin. Their skin clothing inspired him to have his clothes made of skin, and the blanket coat with or without hood, a trade article, was adopted by him. The knitted tuque and the ceinture flêchée have also become traditional Canadian wear.

No amount of research can completely re-create the men and women of the past as they went about their daily tasks, or enjoyed their social gatherings. But the silhouette, the fabrics, and the colours of the clothes they wore play a vivid part in bringing them to life again. Above all it is the cut and construction of garments in each period which tell us most about why the clothing worn by our ancestors in portraits, photographs, and daguerrotypes looks the way it does. Cut and construction, particularly of women's clothing, give important clues as to how they moved and held themselves. Throughout most of the Victorian era no 'lady' raised her arms except in evening dress to dance – no lady could raise her arms in a dress with the low-cut armhole and narrow sleeve of early Victorian dresses. The heavy boning in late Victorian and early Edwardian dresses, corsets, and high collars, forced women into poses of mature dignity.

Another feature that shows in the cut and construction of many dresses in the exhibition, and in the set of patterns at the back of the catalogue, is the dressmaker's skill in thrifty use of material; others show her ability in altering dresses to keep them in fashion. The Canadian woman's determination to make a dress do for as long as possible is both a delight and a trial to the costume historian. Many dresses have been altered, sometimes several times, and this makes precise dating dangerous. Alteration is particularly evident in periods when it was easy to bring a dress up to date by shortening the waist, decreasing the size of the sleeve, adjusting the fullness of the skirt or raising the hem-line. Dresses of the mid 1860's, more often than not, are earlier ones which have been altered. Some date originally from about 1860, and some before. It was easy to turn a wide sleeve of the 1850's into the narrow sleeve of the '60's, to change the waistline from pointed to straight and to remake a round skirt of straight lengths, by shaping and adding, and so give it the fashionable back sweeping line of the 1860's. The 1920's and the 1960's are eras of alteration both with a seemingly endless task of shortening skirts. Allowance must also be made for time lags, not only between the time a new fashion came out and the time it reached an outlying community, but also between the preferences of women of fashion and those with conservative tastes. Not everyone today is wearing a short skirt.

In new communities supplies of all kinds were often short as were special skills. Clothing was one of the most difficult items to obtain, particularly shoes which were expensive. Those members of the family who could sew, dressmake and cobble, were kept busy repairing and remaking clothing. New arrivals with scanty supplies often suffered severely. Many families in rural communities were, or soon became, completely self sufficient and continued to be so into the 20th century. The making of a dress pattern was a tedious business. It had either to be made from an actual dress, enlarged from small prints in women's journals according to measurements given, or borrowed from a neighbour. The earliest paper pattern in the Museum's collection, is a Butterick pattern of the kind we know and is for a "Ladies Closely-Fitting Princess Dress, Buttoned at the Back", which, with its low side-pocket must date from between 1876 and 1878. Another for a "Misses Costume" is dated July 1880. It is stamped "E. B. & Co. Montreal".

When supplies increased, dressmaking became a profitable occupation. Many dresses in this exhibition were probably made by the local professional. From the mid 1870's on the tailor played an increasingly important part in the making of women's clothes. It required knowledge of tailoring to cut and fit the tight bodices. With the arrival in the '80's of that new phenomenon, the career girl, and her demands for practical clothes, the ladies' tailor, experienced in making women's riding habits turned in the 1890's to making smart tailored suits. Two outstanding Toronto establishments of the Edwardian era, Stitt's and O'Brien's, began as ladies' tailors in the 1890's. Several examples of first class tailoring and dressmaking by these two houses are shown here. The labelling of garments does not seem to have begun here until the 1890's and many of the 20th-century clothes in the collection are without labels and their makers' names are forgotten. Marie Paule of Montreal, whose creations go back to the 1920's is represented in the exhibition. Canadian couturiers have received much support, inspiration and encouragement from Roual-Jean Fouré, dean of Canadian couturiers, but it was not until the 1950's that they began to receive the publicity that is their due.

INTRODUCTION

De tout ce qu'offre l'art ménager, il nous est surtout donné aujourd'hui de jouir de l'objet rare et précieux, transmis de génération en génération, plutôt que de l'objet d'usage courant. Il en est de même pour l'habillement; c'est la robe de mariée ou la robe d'apparat, portée une seule fois pour une occasion spéciale, qui a le plus souvent survécu au temps. Les vêtements que les premiers colons avaient apportés avec eux, leur étaient souvent plus précieux que ceux qui étaient faits sur place, et ils les portaient pendant de longues années après leur arrivée. Il y a par exemple beaucoup de beaux châles Paisley à motif de queues de violon des années 1840, '50 et '60 qui faisaient la joie d'un grand nombre d'heureux possesseurs et qui sont maintenant des trésors de famille. En plus des vêtements qui avaient été apportés avec soi, on en commandait dans son pays d'origine ou bien on s'en faisait envoyer par des membres de sa famille. Ce sont ces vêtements, et plus particulièrement la "robe du dimanche", faits de tissus importés, qui forment le lot des habits qui ont été transmis dans les familles canadiennes depuis le 19ème siècle. Les vêtements robustes de drap et de laine apprêtés, filés, tissés et confectionnés au foyer, pour les hommes comme pour les femmes, et qui ont souvent fait l'objet de commentaires de la part de visiteurs du Canada, sont des articles rares dans les collections de costumes canadiens. Ce n'est que le hasard qui les a sauvés, car ils étaient utilitaires et chaque lambeau d'étoffe pouvait servir. On peut se faire une idée de leur qualité, de leur variété et de leurs couleurs grâce aux nombreux morceaux de lainage à rayures et à carreaux, tissés à la main, que l'on a trouvé dans des couvre-pieds capitonnés. Très peu de vêtements d'hommes ont survécu. Faits de tissus solides, moins sujets aux changements de la mode que les vêtements de femmes, on les usait jusqu'à la corde. La plupart de ceux qui nous sont restés sont des habits de noces. Il y a surtout des gilets de noces, mais on a aussi conservé des chemises et des pantalons de noces. Il est rare de trouver des costumes complets datant d'avant la fin du 19ème siècle.

Les vêtements que l'on portait au Canada reflétaient les changements de la mode émanant de Paris et de Londres, et à partir des 25 dernières années du 19ème siècle, ceux de Boston et de New-York. Au 20ème siècle, comme au temps où les premiers colons apportaient ou se faisaient envoyer des vêtements, les articles d'importation de Paris, de Londres et en particulier de New-York font partie intégrante de la scène canadienne du costume, autant que ceux qui ont été faits sur place. Nous faisons partie de la civilisation occidentale et notre habit est celui du monde occidental. Notre histoire a commencé trop tard pour qu'un costume régional s'y développe; son déclin avait déjà commencé en Europe. Les blancs ont adopté, parce qu'ils étaient pratiques, quelques-uns des éléments vestimentaires que les populations indigènes avaient développés: ce sont les mitasses (sorte de jambières) et les mocassins. Leurs vêtements de peau ont inspiré les blancs à se faire des habits de peau, et ils ont troqué et adopté le "blanket" indien avec ou sans capuchon. La toque et la ceinture fléchée font partie du costume canadien traditionnel.

Aucune recherche, quelque poussée qu'elle soit, ne peut recréer complètement l'homme et la femme du passé dans leurs travaux quotidiens ou au cours de leurs activités mondaines. Mais, comme cette exposition en témoigne, la silhouette, les tissus et les couleurs des habits qu'ils portaient aident d'une manière éclatante à les faire revivre. Ce sont surtout la coupe et la façon des vêtements de chaque période qui nous expliquent le mieux le costume de nos ancêtres, tel qu'on le voit sur les portraits, les photographies et les daguerréotypes. La coupe et la façon, particulièrement en ce qui concerne les vêtements de femmes, donnent des indices importants sur leurs mouvements et la manière dont les gens se tenaient. Pendant la majeure partie de l'ère victorienne – sauf pour la danse qui se faisait en robe du soir – aucune "dame" ne pouvait lever les bras, habillée comme elle l'était des robes à emmanchures très découpées et à manches étroites du début de l'ère victorienne. Au cours des dernières années de cette période et des premières années de l'ère édouardienne, les robes fortement baleinées, les corsets et les cols montants forçaient les femmes à prendre des poses pleines de dignité.

L'art que mettait la couturière à utiliser le tissu avec économie se reconnaît à la coupe et à la façon d'un grand nombre de robes de l'exposition et se retrouve sur la série de patrons de la fin du catalogue. D'autres montrent son habileté à retoucher les robes pour les mettre à la mode. L'intention arrêtée de la canadienne de faire durer une robe aussi longtemps que possible fait à la fois la joie et la consternation de l'historien du costume. Un grand nombre de robes ayant été retouchées, dans certains cas retouchées plusieurs fois, il est hasardeux de les dater de manière précise. La retouche est particulièrement évidente pendant les périodes où il suffisait de raccourcir la taille, de diminuer la longueur de la manche, de rajuster l'ampleur de la jupe ou de remonter l'ourlet pour moderniser une robe. Les robes du milieu des années 1860 sont le plus souvent des robes plus anciennes qui ont été retouchées. Il y en a qui remontent à 1860 et d'autres qui remontent plus loin encore. Il était facile de faire, d'une large manche des années '50, une manche étroite des années '60, de fair d'une taille en pointe une taille droite, et de transformer une jupe en forme, à pans droits, en l'ajustant et en y ajoutant du tissu, et par là de lui donner la ligne allongée du dos, qui était à la mode pendant les années '60. Les années 1920 et 1960 sont des périodes de retouches qui semblent toutes deux constamment en train de raccourcir les jupes. Il faut tenir compte des décalages de temps dus, non seulement au temps qu'il faut pour qu'une nouvelle mode atteigne les communautés isolées, mais aussi aux différences de goût entre les femmes qui suivent la mode et celles qui ne la suivent pas. Tout le monde ne porte pas la jupe courte qui est en ce moment à la mode.

Les nouvelles communautés étaient souvent à court de fournitures et d'artisans spécialisés de toutes sortes. Les articles vestimentaires étaient parmi les plus difficiles à obtenir, en particulier les chaussures qui coûtaient très cher. Les membres de la famille qui savaient coudre, tailler et carreler étaient constamment occupés à raccommoder et à refaire les vêtements. Les nouveaux arrivés qui avaient peu de provisions souffraient souvent durement. Beaucoup de familles rurales en vinrent bientôt à se suffire complètement à elles-mêmes et continuent de le faire au 20ème siècle. La création d'un patron de robe était fastidieuse. Il fallait le faire d'après une robe, ou bien agrandir selon les mesures données un modèle de petit format trouvé dans les journaux féminins, ou encore l'emprunter à une voisine. Le patron sur papier le plus ancien de la collection du musée, est un patron Butterick, du genre que nous connaissons, pour "Robe Princesse Très Ajustée pour Dames, Boutonnée dans le Dos", qui, avec sa poche de côté basse, doit dater d'entre 1876 et 1878. Un autre patron pour "Costume de Jeune Fille", porte la date de juillet 1880. Il porte le tampon "E. B. & Co. Montréal".

Lorsque les fournitures se sont accrues, la couture est devenue une occupation d'un bon rapport. Beaucoup des robes de cette exposition ont probablement été faites par des gens de métier locaux. A partir du milieu des années 1870, le tailleur a joué un rôle toujours croissant dans la confection de vêtements féminins. Il fallait des connaissances de tailleur pour tailler et ajuster les corsages cintrés. Avec l'avènement, dans les années '80, de ce phénomène nouveau, la femme de carrière, et son désir d'avoir des vêtements pratiques, le tailleur pour dames, expérimenté dans la confection de tenues d'équitation féminines, se mit au cours des années '90 à faire des costumes tailleurs. Deux établissements remarquables du Toronto de l'ère édouardienne, Stitt et O'Brien, débutèrent comme tailleurs pour dames au cours des années 1890. Nous montrons ici plusieurs exemples de l'excellence de la coupe et de la façon de ces deux maisons. L'étiquetage des vêtements ne semble pas avoir commencé ici avant les années 1890; beaucoup des vêtements du 20ème siècle, qui se trouvent dans la collection, n'ont pas d'étiquette et le nom de leur créateur a été oublié. Marie Paule de Montréal, dont les créations remontent aux années 1920, est représentée dans l'exposition. Raoul-Jean Fouré, doyen des couturiers canadiens a beaucoup fait pour soutenir, inspirer et encourager les couturiers canadiens, mais ce n'est qu'à partir des années 1950 qu'ils ont commencé à recevoir la publicité qui leur est due.

1 / COSTUMES WORN IN CANADA

before 1800

Few articles of clothing have survived which we can claim with any certainty were worn in Canada in the eighteenth century. Several exist which were brought in by settlers but their styles suggest that they were sadly out of date upon arrival here. Each of the costumes and accessories shown here illustrates an aspect of fashion in Canada in the last quarter of the eighteenth century and helps to create a picture of the times as only actual costume can.

The beautiful pink silk dress, no. 1, with its long, carefully fitted bodice with round cuff and gay striped, frilled petticoat is a style characteristic of the 1770's but could also be worn in the following decade. Its overskirt was worn either flowing out behind or looped up by two cords, to the buttons at the back of the waist for that purpose. To complete the picture a long decorative apron should be worn when the skirt is hitched up. The handsome brocaded silk dress, no. 2, is similar in cut to no. 1 and could have been worn about the same time. It is considerably altered and was probably first worn much earlier. This dress is said to date from 1765, the year the wearer was married in the United States. She and her husband came to Canada as Loyalists bringing the dress with them. The silk has a typical mid 18th century pattern of dainty bouquets and ribbon meanders.

A characteristic finishing touch to costume of the late 1780's and the 1790's was the kerchief of fine linen or cotton with embroidered border; worn in Canada in the 1790's, is a typical example. They were worn tucked in at the neck and puffed out over the chest.

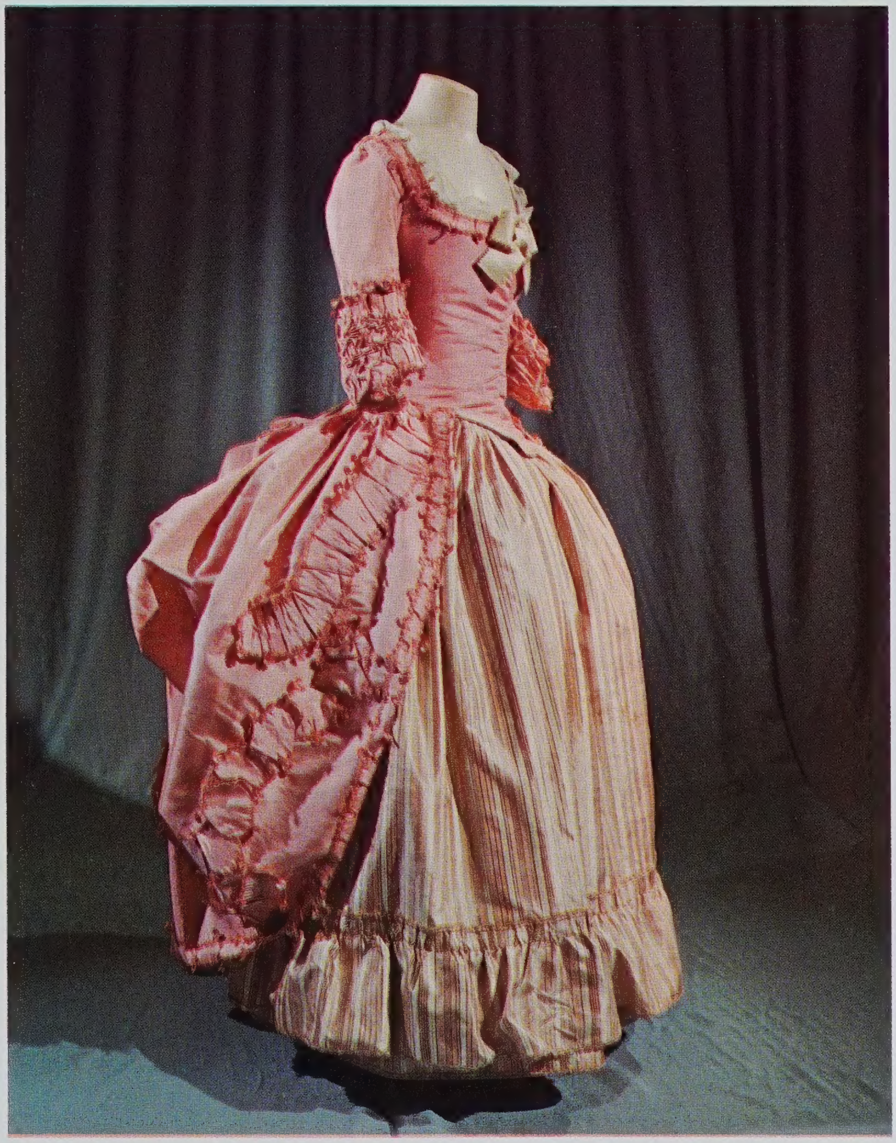
Outdoor garments of the 1780's and early 1790's required ample necklines to accommodate the puffed-out kerchief, as can be seen in the red wool cape, no. 3, with its wide neck and stand-up collar. As far back as the seventeenth century a wool cape, sometimes with a hood and slits for the arms, was a 'must' in every woman's wardrobe in the North American colonies. All-enveloping, it was a practical garment easily donned and, when fur-lined, the best protection against the severest winter weather. Red wool capes continued to be worn in Ontario well into the first half of the nineteenth century. In contrast, hooded capes of silk were smart city wear and offered suitable protection only against summer breezes. They could be worn either with the hood thrown back, showing the neckline finished with a frill, or with it drawn lightly over the fashionable wide coiffure of the late 1780's and early 1790's.

1 / CE QU'ON PORTAIT AU CANADA

avant 1800

Il y a peu d'articles vestimentaires qui aient survécu et dont nous puissions prétendre avec certitude qu'ils ont été portés au Canada au 18ème siècle. Il y en a plusieurs qui avaient été apportés par les premiers colons, mais dont les styles suggèrent qu'ils étaient lamentablement démodés à leur arrivée ici. Chacun des costumes et accessoires que nous montrons ici illustre un aspect de la mode au Canada pendant les 25 dernières années du dix-huitième siècle et aide à créer une image de l'époque comme seul peut le faire le costume même.

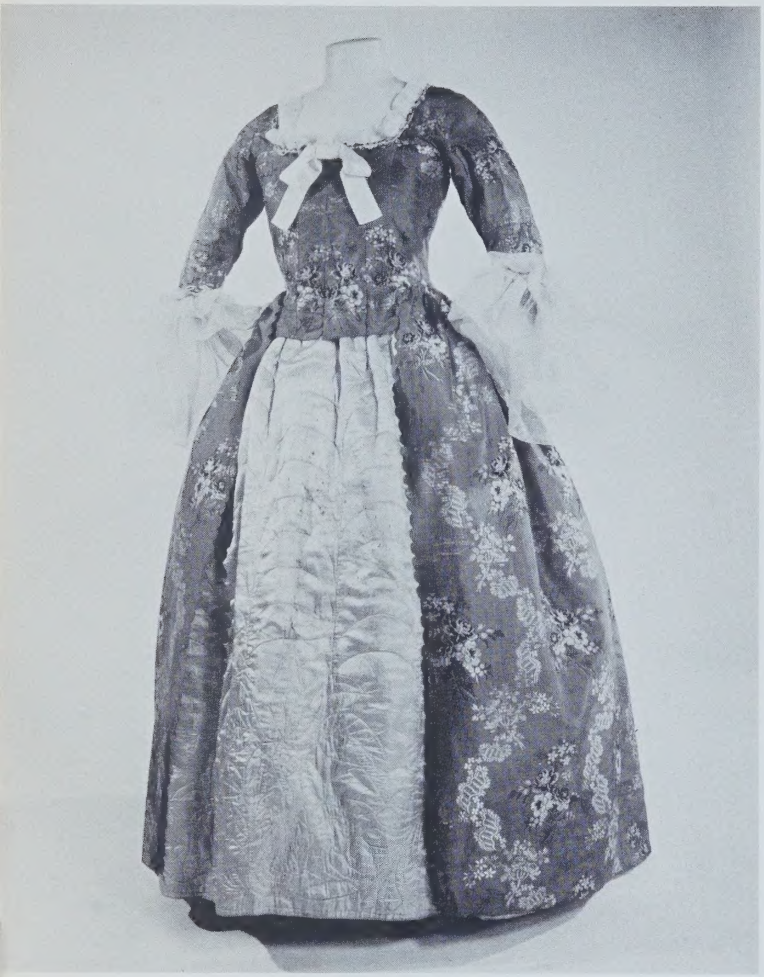
La belle robe de soie rose, nº. 1, avec son long corsage soigneusement ajusté, avec ses manchettes arrondies en sabot, et sa jolie sous-jupe rayée, à volant froncé, représente le style caractéristique des années 1770, mais elle pouvait aussi se porter pendant les dix années suivantes. Sa jupe retombait naturellement à l'arrière ou bien, on la retroussait à l'aide de deux cordons attachés à des boutons placés à cet effet dans le dos à la hauteur de la taille. Pour compléter le tableau, il devrait y avoir, quand la jupe est retroussée, un long tablier décoratif. La somptueuse robe de soie brochée a une coupe semblable à celle de la robe nº. 1, et peut avoir été portée à la même époque. Elle a été considérablement retouchée et a probablement été portée pour la première fois à une date bien antérieure. Cette robe daterait de 1765, l'année du mariage aux Etats-Unis de celle qui la porta. Elle et son mari étaient des Loyalistes qui apportèrent la robe avec eux



Overdress and frilled petticoat worn in Montreal
1770's–1780's

(1)

Robe et sous-jupe à volants portées à Montréal
Années 1770 et 1780



Brocaded silk overdress worn in Halifax in the 1780's or later. Quilted pink satin petticoat worn in Montreal. **(2 & 2a)**

Robe de soie brochée portée à Halifax pendant les années 1780 ou après. Sous-jupe de satin rose ouatée portée à Montréal. **(2 & 2a)**

lorsqu'ils vinrent au Canada. La soie est ornée d'un motif de fins bouquets et de méandres de rubans caractéristiques du milieu du 18$^{\text{ème}}$ siècle.

Le mouchoir de tête de drap fin ou de coton avec une bordure brodée qu'on portait au Canada vers la fin des années 1780 et pendant les années 1790, est un exemple type de la façon dont on complétait le costume. Ce mouchoir de tête très grand se portait rentré dans le col et noué sur la poitrine.

Comme le montre la cape de laine rouge, n°. 3, avec son grand décolleté et son col montant, il fallait que les vêtements de ville des années '80 et du début des années '90 eussent des encolures amples pour accommoder ces foulards de tête bouffants. Si on remonte au dix-septième siècle, toute femme des colonies d'Amérique du Nord se devait déjà d'avoir dans sa garderobe une cape ou pèlerine de laine, munie parfois d'un capuchon et de fentes pour les bras. Enveloppant tout, c'était un vêtement pratique, facile à mettre et lorsqu'il était doublé de fourrure, la meilleure protection possible contre les froids les plus sévères de l'hiver. On a continué en Ontario de porter des capes de laine rouge pendant la majeure partie de la première moitié du dix-neuvième siècle. Par contre, les capes de soie à capuchon étaient d'élégantes tenues pour la ville, qui n'offraient de protection convenable que contre les brises de l'été. Elles se portaient avec le capuchon rejeté en arrière, montrant l'encolure finie d'une ruche, ou bien avec le capuchon délicatement posé sur les coiffures volumineuses qui étaient à la mode vers la fin des années 1780 et au début des années 1790.

DESCRIPTIONS

1 TWO PIECE DRESS Montreal 1770's–'80's

PHOTO PAGE 11

Pink corded silk, trimmed with matching tasseled braid. Striped silk petticoat with deep frill at hem similarly trimmed. Fitted closed bodice. Two narrow stitched inverted pleats down back. Sleeves finished with a round ruched cuff. Open skirt joined to bodice with fine pleating. Petticoat lined with glazed wool tabby. For construction details see pattern. The ribbon bow is modern.

Acc. no. 958.96.5 a & b (Neg.66TEX429–432)
Gift of Miss Joan Arnoldi

2 **OVERDRESS** Worn in Halifax, Nova Scotia in 1780's or later

PHOTO LEFT

Pink and blue shot taffeta brocaded with flower sprays and ribbon meanders. Fitted closed bodice. Two narrow stitched pleats down back. Sleeve cut to fit over bend of elbow. Open skirt pleated to bodice except at centre back where it is cut in one with bodice. Front edges cut in scallops. Remade from an earlier dress. Sleeve ruffles and neck frill are contemporary but were not worn here.

Acc. no. 64.54.1 a (Neg.67TEX45, 46 & 47) CC67.39
Lent by the Nova Scotia Museum. Halifax

2a **QUILTED PETTICOAT** Worn in Montreal Last quarter of the 18th century

PHOTO LEFT

Pink satin lined with glazed wool tabby and padded with wool. Quilted in running stitch with matching silk thread in scallops above formal border pattern of flowers and foliage. Pleated to narrow tape waistbands at back and front which tie at sides.

L. 36½" (92.8 cm); W. 8′ 3" (251.7 cm).
Acc. no. 958.98.6 (Neg.67TEX45)
Gift of Miss Joan Arnoldi

3 **WOMAN'S CLOAK** Niagara About 1790

Red wool tabby dyed in the piece. Made of one complete width with a curved piece stitched to each side. Gathers at shoulders. Stand-up collar and small flat vandyked collar over shoulders. All edges raw; some re-inforced with back-stitching. Said to have been purchased at first store in Niagara. Illustrated in Women's Costume in Early Ontario, *page 2.*

Length 48" (122 cm)
Selvage to selvage 47" (119.5 cm)
Acc. no. 957.80 (Neg.65TEX19)
Gift of Mrs. J. McN. McCrea

2 / COSTUMES WORN IN CANADA

between 1800 and 1835

During this period the female silhouette steadily expanded from one with a slim vertical line and high waist, at the opening of the decade, to one with a full skirt, tight, natural waistline and enormously wide sleeves in the early 1830's. Several aspects of this development are illustrated in the dresses shown here.

The muslin dress of the first decade, no. 4, has the most usual style of bodice, with straight-cut front held in across the neck by a drawstring and a fitted back closing with drawstrings at neck and waist, see pattern. The very long sleeves are intended to be wrinkled over the forearm, a feature which persisted into the 1830's. The skirt hangs straight at front and sides with fullness at the centre of the back only. For daytime wear the neck could be filled in with a tucker. This dress also illustrates the contemporary taste for fine white Indian cottons. Only the pastel shades in silks show the current taste in colours. In contrast, the dark blue Indian gingham wedding dress of about 1806, no. 5, from rural Ontario, reminds us that more serviceable materials and colours were available. Many morning dresses must have been of similar checked or striped cottons but this one, because it was treasured as a wedding dress, may be a lone survivor. Its cut is similar to that of no. 4 and with it was worn the traditional kerchief. The black evening dress no. 6, has a variation of the same cut in its bias cut bodice front, and illustrates the higher waistline and wider skirt of the second half of the 1810's. A puffed sleeve came in at the end of the first decade and with each succeeding year trimmings on sleeves and skirt became more elaborate.

Just as they had done a hundred years earlier, stylish Montreal women had their dresses made in Paris. The white, embroidered, cotton dress no. 7 is a French dress and has a characteristic cut of this period not illustrated in the other dresses shown here. The upper part of the skirt front, slit open part way down each side, is held in place by a drawstring run through the waist to tie at the back like an apron, see pattern. The front-closing bodice was fastened with pins.

The pink dress, of fashionable border-patterned silk, no. 8, shows how the puffed sleeve had expanded by the mid '20's. The skirt is pleated at the waist, a feature found more often later in the decade.

No. 9 and no. 10 both illustrate the long sleeve of the 1820's. It was very wide at the shoulders and tapered to a tight fit over the forearm. The skirts of both dresses are full and gored. That of no. 9 is of two widths of cotton. The front width has long darts which serve as gores on either side of the embroidery and is shaped at the side seams also. Both it and the straight back width are gathered to the waistband. The skirt of no. 10 is pulled in at the back by a drawstring.

The last example in the group, no. 11, has the very voluminous sleeves of the early 1830's. All the bodice seams are piped with white satin; piped seams first came in in the 1820's. Skirts were usually pleated to the waistband and trimmings by 1830 had diminished to narrow bands of rouleau about knee height as in this dress.

By 1830 the bonnet had a high crown and broad brim and was usually made of silk, often taffeta, and trimmed with bands and bows of the same or matching material. The straw bonnet shows the tilt of the brim which was in fashion in the mid thirties.

Shoes throughout the period were flat with a mere suggestion of a heel up to about 1815. Square toes came in in the 1820's.

2 / CE QU'ON PORTAIT AU CANADA

de 1800 à 1835

Pendant cette période, la silhouette féminine s'élargit progressivement: de la ligne mince toute en longueur avec la taille haute caractéristique des toutes premières années du siècle, elle passe au début des années 1830 à la grande jupe circulaire très ample, avec la taille serrée à sa place, et des manches démesurément larges. Plusieurs aspects de ce développement sont illustrés par les robes que l'on voit ici.

La robe de mousseline des Indes n°. 4, remontant

aux dix premières années, a un corsage du style le plus courant de l'époque. Le devant du corsage, de coupe droite, est retenu au cou par un cordon à coulisse; le dos est ajusté et se ferme au cou et à la taille à l'aide de cordons à coulisses (voir le patron). Les très longues manches sont faites pour être remontées sur l'avant-bras; cette particularité subsistait encore pendant les années 1830. La jupe est droite sur le devant et les côtés, et n'a d'ampleur qu'au milieu du dos. Pour la journée, on pouvait compléter cette robe d'une guimpe. Elle illustre aussi le goût de l'époque pour les fines cotonnades indiennes blanches. Les tons pastels des soies montrent seuls quels étaient les goûts du temps pour les couleurs. Par contre, la robe de mariée de guingan indien bleu foncé, datant d'environ 1806, n°. 5, et provenant de l'Ontario rural, nous rappelle qu'on pouvait aussi obtenir des tissus et des couleurs plus pratiques. Il a dû y avoir beaucoup de tenues de ville faites de cotonnades similaires, à carreaux ou à rayures, mais celle-ci, parce que c'était une robe de mariée qui a été conservée précieusement, risque d'être la seule qui ait été préservée jusqu'à nos jours. Sa coupe est la même que celle du n°. 4, et elle se portait accompagnée du mouchoir de tête traditionnel. La robe du soir noire, n°. 6, est une variation de la même coupe, mais le devant de son corsage est coupé sur le biais, et elle illustre la taille plus haute et la jupe plus large de la deuxième moitié des années 1810. Une manche bouffante vint s'ajouter, à la fin des dix premières années, et chaque année voyait s'ajouter des garnitures toujours plus compliquées sur les manches et sur la jupe.

Tout comme elles l'avaient fait cent ans plus tôt, les élégantes de Montréal faisaient faire leurs robes à Paris. La robe de coton blanche et brodée n°. 7 est française; elle a une coupe, caractéristique de cette époque, que l'on ne voit pas sur les autres robes que nous montrons ici. La partie supérieure du devant de la jupe, fendue partiellement de chaque côté, est retenue par un cordon coulissant à la taille et que l'on noue dans le dos comme un tablier (voir le dessin). Le corsage, se fermant sur le devant, était retenu par des épingles.

La robe rose n°. 8, faite de la soie à bordure ornée d'arabesques qui était à la mode, montre à quel point les manches bouffantes s'étaient élargies vers le milieu des années '20. La jupe est plissée à la taille, particularité que l'on retrouve plus souvent vers la fin des années '20.

Les n^os^. 9 et 10 illustrent chacun la longueur des manches des années 1820. Elles étaient très larges aux épaules et allaient en diminuant jusqu'à serrer l'avant-bras. Les jupes des deux robes sont très amples et à godets. Celle du n°. 9 est faite de deux pans de coton. Le pan de devant a de longues pinces coupées avec incrustrations de broderie qui lui donnent sa forme, et il est façonné en godets aux coutures de côté. Le pan du dos, qui est droit, et le pan de devant sont tous deux froncés à la taille. La jupe du n°. 10 est retroussée dans le dos à l'aide d'un cordon à coulisse.

Le dernier exemple du groupe, le n°. 11, possède les manches extrêmement volumineuses du début des années 1830. Toutes les coutures du corsage sont passepoilées de satin blanc; c'est pendant les années 1820 qu'on voit des coutures passepoilées pour la première fois. Les jupes étaient généralement plissées à la ceinture et, dès 1830, les garnitures s'étaient réduites, comme le montre cette robe, à des passements étroits à la hauteur du genou.

A partir de 1830, les bonnets étaient hauts de forme, à bords larges, et faits en général de soie, souvent de taffetas, avec ruban et noeud de même tissu ou de tissu assorti, et ils avaient des bavolets. Le bonnet de paille montre l'inclinaison du bord qui était à la mode au milieu des années trente.

Les chaussures de toute cette période avaient des talons plats. Il y eut cependant un semblant de talon jusque vers 1815. Les bouts carrés furent introduits pendant les années '20.

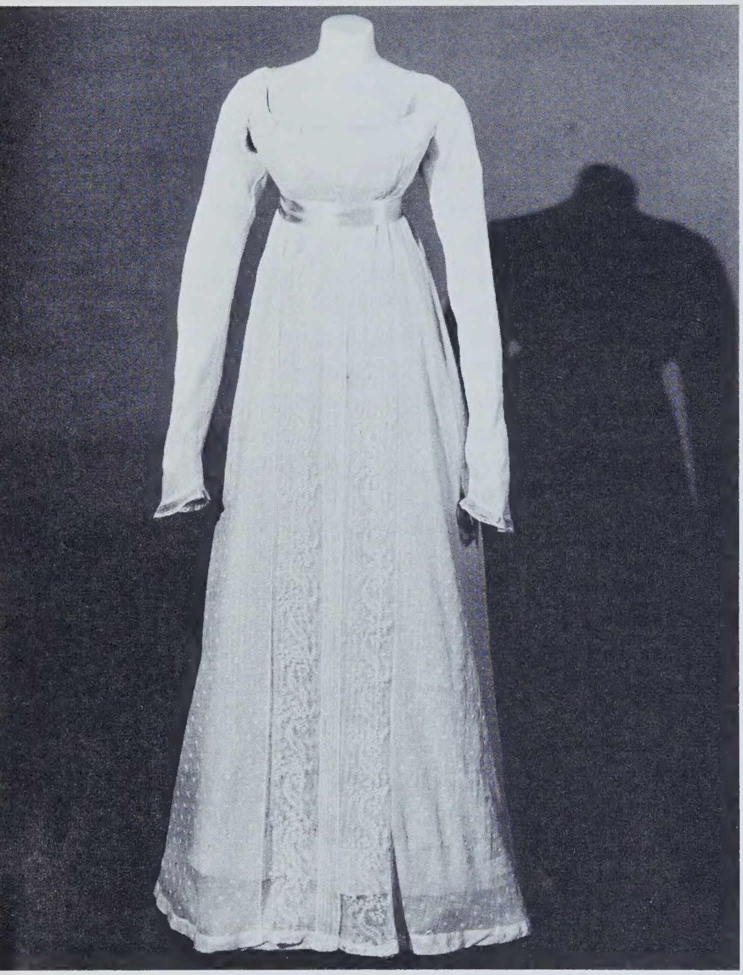
DESCRIPTIONS

4 DRESS Montreal Early 19th century

PHOTO PAGE 16

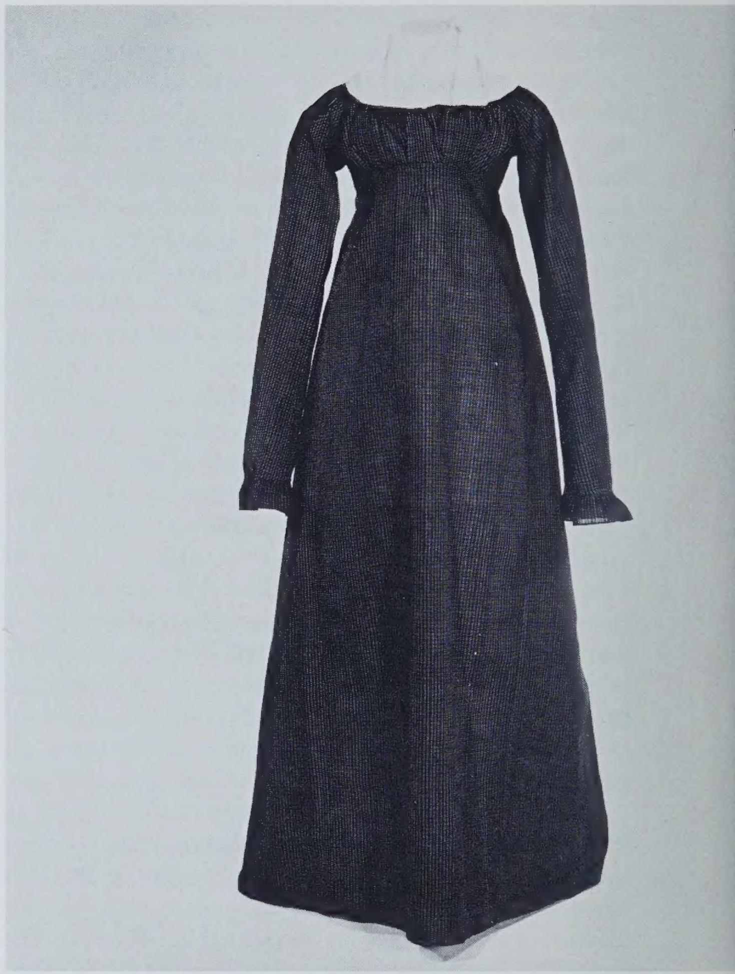
Fine Indian muslin embroidered with tambour-work leaflets in heavy white cotton. Front of bodice straight and fitted with drawstring at neck and two darts at waist. Back fitted, has drawstrings at neck and waist. Back opening. Skirt has two panels of darned net lace down front, gathered at back. For details of construction see pattern. The ribbon sash is modern.

Acc. no. 958.96.8 (Neg.66TEX180, 181 and 182)
Gift of Miss Joan Arnoldi



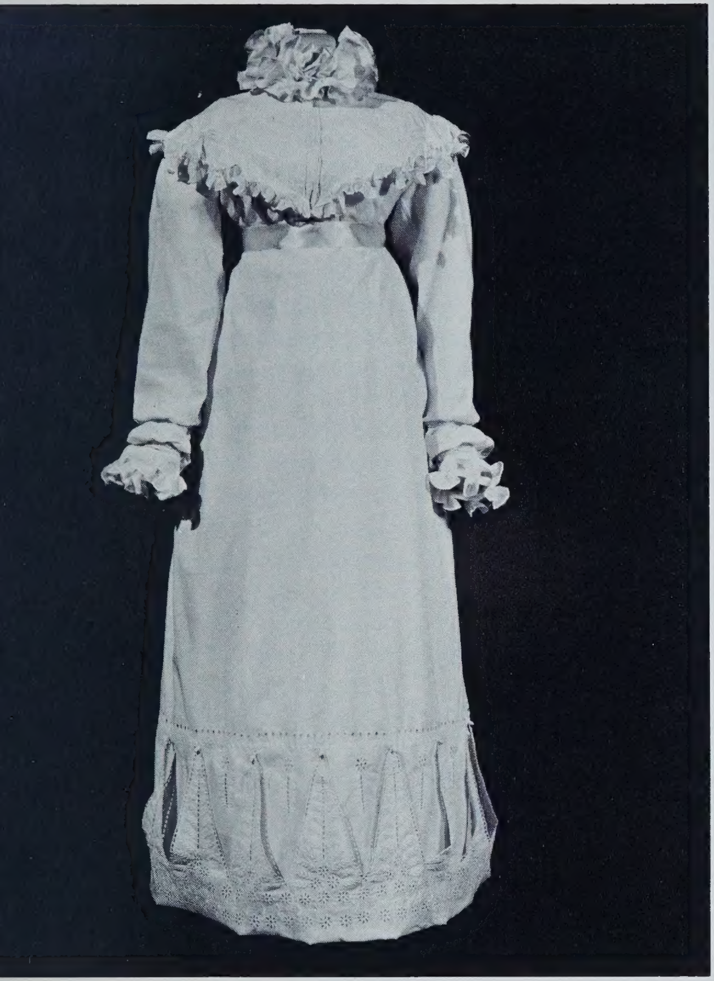
White India muslin dress worn in Montreal
Early 19th century **(4)**

Robe blanche de mousseline des Indes, portée à Montréal
au début du 19ème siècle
(4)



Dark blue checked gingham wedding dress
of 1806 from Ontario
(5)

Robe de mariée de guingan bleu marine à carreaux
Elle vient de l'Ontario
et date de 1806 **(5)**



Morning Dress made in Paris and worn in Montreal about 1923 **(7)**

Tenue de ville faite à Paris et portée à Montréal vers 1923 **(7)**

5 WEDDING DRESS Ontario, Lincoln County, Gainsborough Township 1806

PHOTO PAGE 16

Indian gingham, blue and green cotton stripes, dark green cotton and yellowish silk bands. Bodice cut like no. 4 and pleated at waist. Back opening. Skirt straight at front, gored at sides and gathered at back. A square, white, Indian muslin kerchief is worn with it.

Acc. no. L1082 (Neg.65TEX100) CC65.1
Lent by Jordan Museum of the Twenty

6 EVENING GOWN Montreal Late 1810's

Sheer black ribbed silk trimmed with applied black satin. Bodice front bias cut. Drawstring across front and back of wide neck and at back of waist. Back opening. Short puffed sleeves, Skirt straight at front, gored at sides and gathered to bodice at back. Applied satin decoration on sleeves and around skirt. Worn by a widow of 1815.

Acc. no. M.966.53.2 (Neg.66TEX264–266) CC66.9
Lent by the McCord Museum, McGill University, Montreal

7 MORNING DRESS Worn in Montreal About 1823

PHOTO RIGHT

White cotton embroidered and trimmed with narrow frills. Fitted bodice. Front opening. Skirt has fall front with drawstring which ties around waist. Embroidered points around hem are turned up and buttoned to skirt. For construction details see pattern no. 3. The ribbon sash is modern. Made in Paris, France.

Acc. no. 933.43 (Neg.67TEX23–24)
Gift of Mrs. H. J. Cody

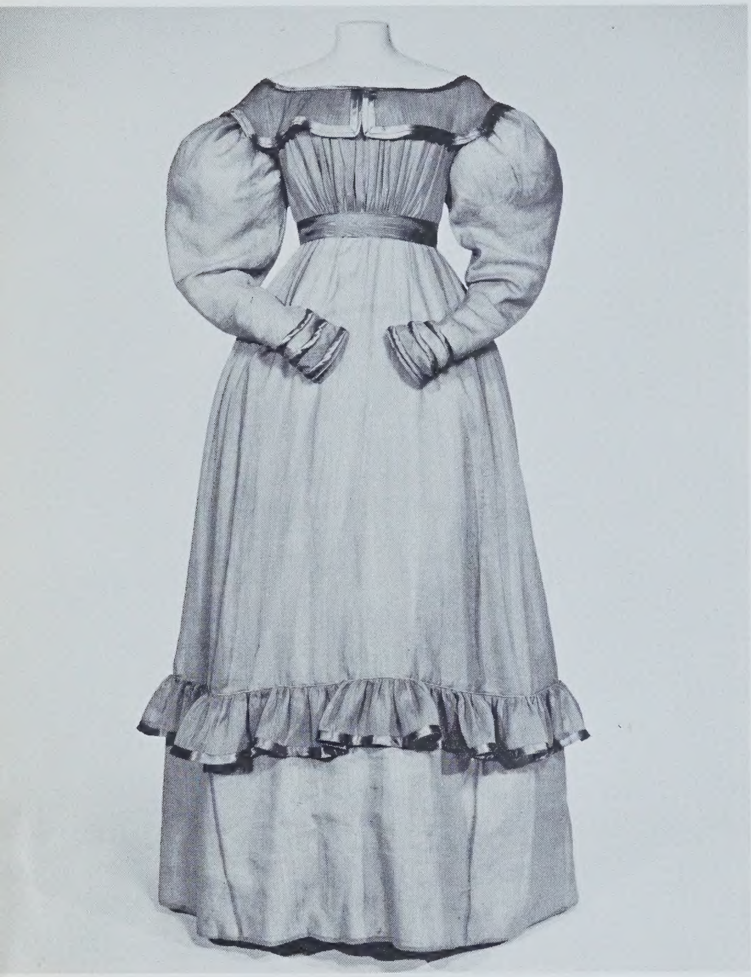
8 BALL DRESS Ontario Kingston or Picton Mid 1820's

Pink figured silk with border pattern around skirt à disposition. White satin robings down each side of stomacher extend around wide neck. Two-piece. Hooked back opening. Short puffed sleeves. Skirt pleated to tape waist-band which ties at back. Dress may originally have been one piece. Illustrated in Women's Costume in Early Ontario, *page 5.*

Acc. no. 939.21.5 a and b (Neg.964TEX125 and 126)
Gift of Miss H. M. Armour

9 DAY DRESS Quebec City Mid 1820's

White embroidered cotton. Bodice gathered to yoke and waistband at front and back. Buttoned back opening. Long sleeves, wide at shoulder, taper at wrist. Skirt gathered to waistband. Embroidery down front of skirt and on the two skirt frills are worked in cutwork, overcasting, buttonhol-



Gold silk and cotton dress worn in Nova Scotia in the mid 1820's **(10)**

Robe de coton et de soie dorée, portée en Nouvelle Ecosse au milieu des années 1820 **(10)**

ing and raised satin stitch. Original finish of neck has been cut away. The ribbon sash is modern.

Acc. no. 945.42.1 (Neg.66TEX185–187)
Gift of Miss Ellen B. Bastedo

10 DAY DRESS Shelburne, Nova Scotia Mid 1820's

PHOTO LEFT

Dull gold silk and cotton tabby trimmed with matching satin. Bodice gathered into wide neck and waistband at front. Drawstring at back of waist. Back opening hooked at neck. Flat collar cleft at front and on shoulders. Long sleeves wide at shoulders tapering to very narrow around forearms. Piping at armhole. Skirt gored at front and sides. Gathered to tape waistband. Finished with a satin-edged frill about knee level. Waist and bodice lining slightly altered.

Acc. no. 943.11.2 (Neg.66TEX422–424)
Gift of Miss Helen B. Rowley

11 EVENING DRESS Brought to Ontario from England about 1835

White silk gauze patterned with pink silk and trimmed with white satin. Fitted bodice bias-cut with centre front seam. Back opening hooked to waist. Wide neck edged with silk bobbin lace. Sleeves very wide around upper arm tapering to narrow forearm and hooked at wrists. Skirt joined to waistband with double pleats at front and sides and gathering at back. Double line of satin rouleau trimming on skirt. Some seams piped with satin. Two long lace-edged sash ends edged with lace. Illustrated in Women's Costume in Early Ontario, *page 5.*

Acc. no. 959.96.9 a–c (Neg.65TEX147 and 148)
Gift of Miss Joan Arnoldi

3 / COSTUMES WORN IN CANADA

between 1836 and 1860

It was in this period that the most romantic silhouette of the 19th century developed and crystallized—a tight, pointed bodice, wide pagoda sleeves, and enormous round skirt held out by a crinoline frame.

The period opens with the dramatic collapse of the very wide sleeve of the early '30's. By the end of 1836 the sleeve had acquired a 'new look'; it was tight around the upper arm and wrist and full around the elbow, as in no. 12. How soon this new sleeve was generally accepted here we do not know because the large one continued to be worn for some time after 1836. It went out of fashion about 1840 in favour of a tight sleeve, like that in no. 14, long for day and short for evening dress. In the mid '40's the sleeve began to open at the wrist, as in no. 16, and was worn with an undersleeve. The opening increased rapidly in the 1850's reaching its climax in the pagoda sleeve so well illustrated in no. 21. Some of the finest embroidery of the period is found on collars and undersleeves of the 1840's and '50's. Some of it was Scottish, made in Ayrshire, but much was made here.

Changes in the bodice were more gradual. By 1840, it was high at the throat for day wear, and tight fitting with lining stitched in with the fabric. Boning varied. It was found down the front and side seams, in the edges of the opening, and in the one or two angled darts on each side of front seam. The straight waist shown in nos. 12 and 13, lingered on into the early '40's when it gave way to the long pointed waist characteristic of the decade and best shown in nos. 15 and 16. Its length in front was often emphasized by pleats set into the shoulder seams and converging at the waist. Sometimes there were also tapering revers, as in no. 15. A variant, common in the 1850's and usually found in round-necked dresses, no. 19 has gathers across the neck which converge at the waist into a deep, narrow, band of shirring. In the late 1840's the separate jacket-bodice came in and with it the dress with two bodices, one for day and one for evening, as in no. 17.

By 1840 the round skirt was dome shaped and its steady expansion up to 1860, when it required seven or eight full widths of material (18-23 inches wide), is well illustrated in the dresses shown here. It was stitched to the bodice with very close pleating called *gauging* (a useful contemporary term for pleating similar to what we today call *cartridge* pleating). It is usual in dresses of the 1840's and early 1850's but most of those of the later 1850's have flat pleats. An increasing number of petticoats held out the skirts until 1856 when the crinoline frame came in. It was in this decade that the walking dress, so familiar in Canadian winter scenes, came in. Daringly short, above the ankles, it was ideal for skating and other sports. It consisted of a gay petticoat, often with a decorative border or of brightly coloured homespun over which was worn a dress hitched up by means of strings underneath running through rings at the seams from hem to waist.

The bonnets in the exhibition illustrate changes in its shape between 1840 and 1860. In the early 1840's the brim closely framed the face, then began to shrink in size as the crown slipped further and further back on the head. By the late 1850's, the bonnet lay at the back of the head supported by the coiffure and held in place by the ribbons under the chin.

The typical outdoor garment of this period was the shawl, with elaborate borders, made in Norwich or Paisley. Many surviving examples were brought out by settlers, others were sent out. They could also be bought here. Capes, cloaks, short coats for outdoor activities, and for evening, the *burnoose*, were also worn.

The flat shoes of this period had square toes. Early in the 1850's heels made their first appearance in fifty years, and by the end of the decade were sometimes seen on both boots and slippers.

3 / CE QU'ON PORTAIT AU CANADA

de 1836 à 1860

Ce fut pendant cette période que se développa et se cristallisa la silhouette la plus romantique du 19ème siècle—corsage cintré et en pointe, larges manches pagodes, et immense jupe à crinoline.

Cette période débute par la réduction spectaculaire des manches très larges du commencement des années '30. Dès la fin de 1836, la manche avait acquis un style nouveau; elle était, comme le montre le nº. 12, serrée autour du bras et du poignet, et lâche au coude. Nous ignorons le temps qu'il a fallu pour que cette manche soit généralement acceptée ici, parce qu'on porta de grandes manches bouffantes pendant encore quelque temps après 1836. Elle passa de mode vers 1840 pour faire place à la manche étroite, comme celle du nº. 14, longue pour la tenue de ville et courte pour la robe du soir. La manche évasée au poignet et que l'on portait avec une 'sous-manche', comme celle du nº. 16, fit son apparition au milieu des années '40. La manche devint rapidement de plus en plus évasée pendant les années 1850, pour en arriver à son comble avec la manche pagode si bien illustrée par le nº. 22. On trouve sur les cols et les 'sous-manches' des années 1840 et '50 quelques-unes de plus belles broderies de l'époque. Certaines de ces broderies venaient du Ayrshire en Ecosse, mais beaucoup étaient faites ici.

Les transformations du corsage se firent beaucoup plus graduellement. En 1840, la tenue de ville avait un corsage montant, très ajusté, avec la doublure piquée avec le tissu. L'usage des baleines variait. On en trouve le long des coutures de devant et de côté, au bord des ouvertures et dans une ou deux pinces placées en biais de chaque côté de la couture de devant. La taille régulière et droite que l'on voit sur les nºs. 12 et 13 dura encore jusqu'au début des années '40, pour faire place à la taille longue et en pointe caractéristique de cette décade et que les nºs. 15 et 16 illustrent si bien. Des plis, commençant sur le devant à la couture de l'épaule et convergeant à la taille, en accentuaient la longueur. Il y avait parfois, comme sur le nº. 17, des revers en pointe. Une variante, très répandue pendant les années 1850 et que l'on trouvait généralement sur des robes décolletées en rond nº. 19, montre des fronces partant de l'encolure et convergeant à la taille en une étroite bande de bouillonnés profonds. Vers la fin des années 1840, le corsage-jaquette séparé fit son apparition et avec lui, la robe à deux corsages, l'un pour le jour et l'autre pour le soir, comme au nº. 17.

A partir de 1840, la jupe ballonnée est en forme de dôme et prend de plus en plus d'ampleur, si bien qu'en 1860, il faut jusqu'à sept ou huit bonnes largeurs de tissu (de 18 à 23 pouces de large) pour faire une jupe; les robes que l'on voit ici l'illustrent parfaitement. On piquait la jupe au corsage en faisant un plissage très serré dit godronné. Ce plissé était courant pour les robes des années 1840 et du début des années 1850, mais la plupart des plissés du reste des années '50 étaient plats. Un nombre toujours plus grand de jupons soutenait les jupes jusqu'à ce que la crinoline fît son apparition en 1856. Ce fut au cours de cette décade qu'apparut le costume trotteur rendu si familier par les tableaux de scènes d'hiver canadien. Audacieusement court, au-dessus des chevilles, il était idéal pour le patinage et autres sports. Il se composait d'un gai jupon, orné d'une bordure décorative ou fait de lainage du pays de couleurs vives, et par-dessus lequel on portait une robe retroussée à l'aide de cordons passant en dessous au travers d'anneaux placés tout le long des coutures, à partir de l'ourlet jusqu'à la taille.

Les coiffures qui sont exposées montrent les changements de style qu'il y eut entre 1840 et 1860. Au début des années 1840, le bord encadrait de près le visage, puis avec le recul de la calotte vers l'arrière de la tête, il commença à devenir plus petit. A partir de la fin des années 1850, le bonnet se posait à l'arrière de la tête, soutenu par la chevelure et retenu par des rubans qui s'attachaient sous le menton. A noter que toutes ces coiffures sont à bavolets.

Le vêtement de ville typique de cette période est le châle, orné de bordures très travaillées et fait à Norwich ou à Paisley; beaucoup de ceux qui nous restent avaient été apportés par les premiers colons, d'autres avaient été envoyés. On pouvait aussi les acheter ici. On portait également des capes, des manteaux, des jaquettes pour la ville, et pour le soir, le *burnous*.

Les souliers plats de cette période avaient les bouts carrés. Au début des années 1850 et pour la première fois en cinquante ans, les talons firent leur réapparition, et vers la fin de la décade, on pouvait quelquefois les voir tant sur les bottines que sur les pantoufles.

DESCRIPTIONS

12 **DAY DRESS** Worn in Toronto about 1839

Taupe figured silk and wool. Fitted bodice. Hooked back opening. Wide neck with deep pleated bertha. Sleeves pleated around upper arm and wrist and full over elbow. Round skirt gathering into straight waistband with shirring. Front of bodice, under bertha, has hooked, horizontal openings for convenience of a nursing mother. Fully lined. Iluustrated in Women's Costume in Early Ontario *page 7.*

Acc. no. 958.231 (Neg.98W59)
Gift of Mrs. D'Arcy Leonard

13 **DAY DRESS** Ontario, Sturgeon Lake Late 1830's

Polychrome roller printed cotton in floral lattice pattern. Bodice gathered front and back into waistband and wide-necked yoke and lined. Hooked back opening. Puffed elbow length sleeve with two deep frills. Skirt gauged to waistband and lined with 4" band of cotton around hem. Piping at edge of yoke, armholes, and waistband. Sleeves have been altered to keep dress in fashion in the 1840's.

(Neg.67TEX17 and 18) CC67.17
Lent by Miss Audrey Graham

14 **DAY DRESS** Ontario Early 1840's

PHOTO RIGHT

Deep red figured satin. Fitted bodice. Shallow V neck. Hooked back opening. Short narrow sleeves, trimmed with pleating, have separate lower sleeves tacked into them. Round skirt gauged to straight, fancy tape waistband. Altered at waist and sleeves. Fully lined.

Acc. no 945.24.9 (Neg.67TEX52 and 53)
Gift of Miss Mary M. Lee

14a **BONNET** Niagara District Early 1840's

PHOTO RIGHT

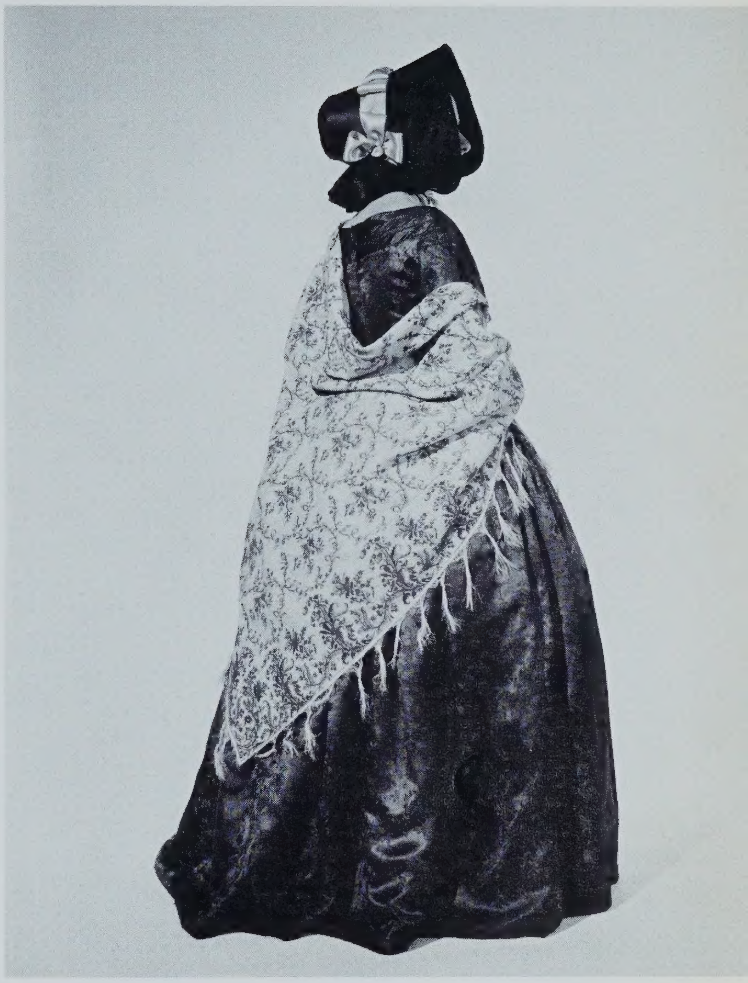
Dark purplish blue satin. Deep crown with neck frill and wide brim of wired buckram covered with satin. Brim faced with satin. Yellow ribbons are modern.

(Neg.66TEX447 and 448) CC67.28
Lent by Niagara Historical Society

14b **SHAWL** Norwich Early 1840's Worn in Weston, Ontario

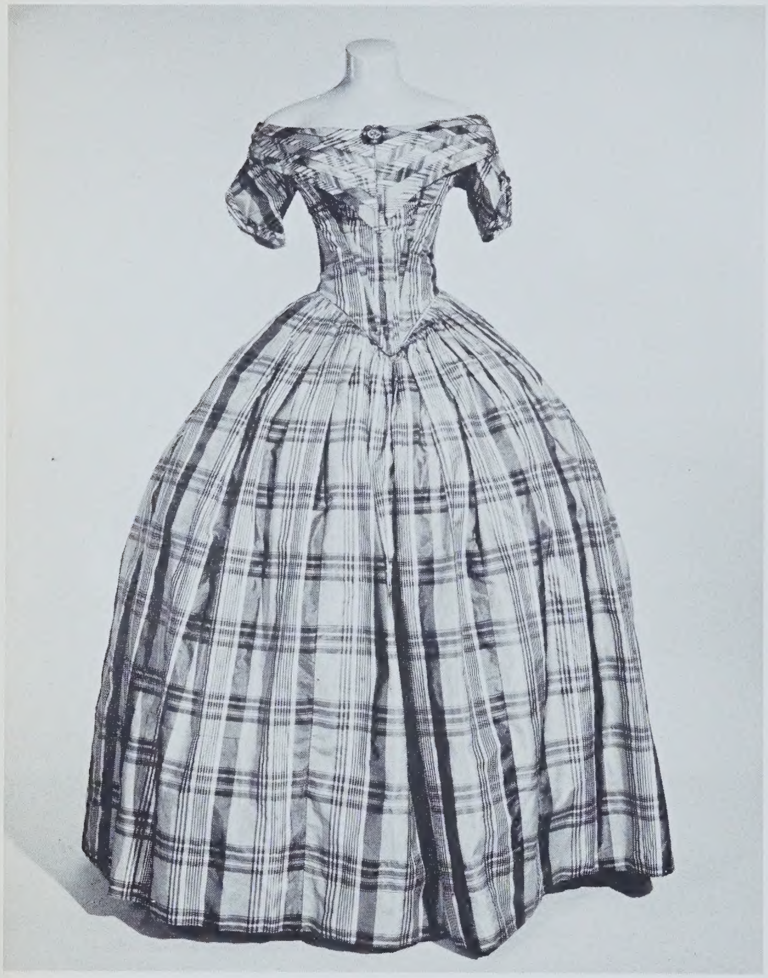
PHOTO RIGHT

Cream wool with woven pattern in red, blue, yellow, green



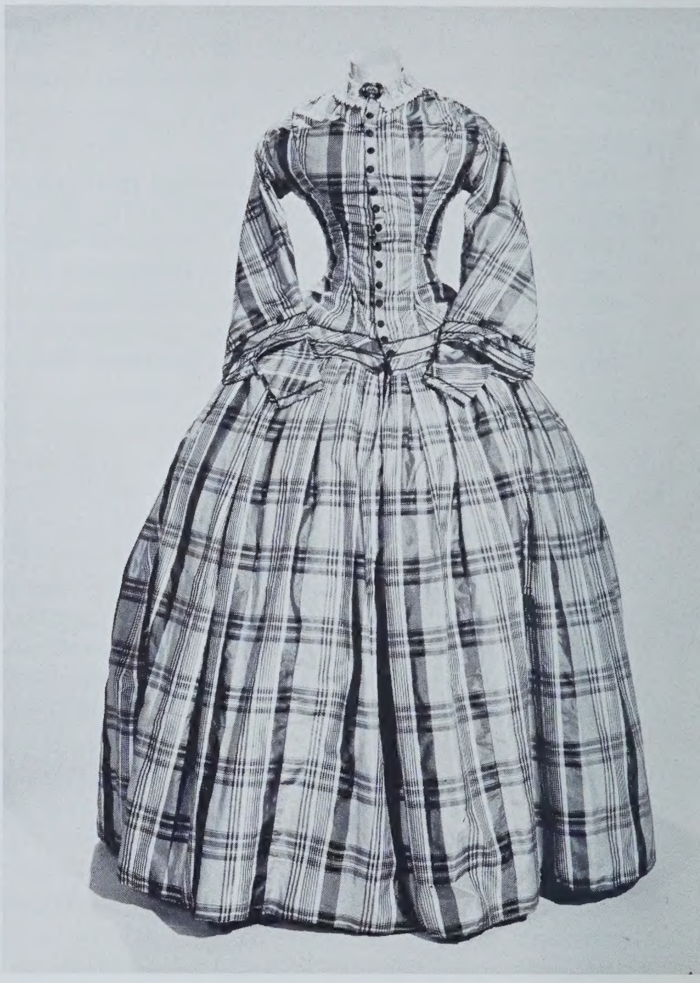
Red figured satin dress,
dark blue satin bonnet, and Norwich shawl
worn in
Ontario in the early 1840's **(14a–c)**

Robe de satin ouvré rouge,
bonnet de satin bleu foncé et châle de Norwich
portés en Ontario
au début des années 1840 **(14a–c)**



Violet, green, black, and white checked dress
with evening bodice
worn in Ontario. Late 1840's **(17)**

Robe en écossais violet, vert, noir et blanc,
avec un corsage du soir;
portée en Ontario
vers la fin des années 1840 **(17)**



Violet, green, black, and white checked dress
with jacket bodice
worn in Ontario. Late 1840's **(17)**

Robe en écossais violet, vert,
noir et blanc,
avec un corsage-jaquette; portée en Ontario
à la fin des années 1840 **(17)**

and black. Square. Silk fringe. Sent from Norfolk, England, to a member of the family settled in Canada.

Acc. no. 955.101.2
Gift of Miss V. A. Wadsworth

15 **DAY DRESS** Ontario, perhaps Port Hope Early 1840's

Brown satin trimmed with self ruching, matching buttons and cord. Fitted and boned bodice. Round neck. Back opening. Tapering revers sewn in at shoulders. Long narrow sleeves with ruching on elbow frill and turned-back cuff. Round skirt gauged to bodice. Pocket at right edged with tasseled cord. Fully lined.

Acc. no. 65-24 (Neg.66TEX2 and 3) CC65.35
Lent by Upper Canada Village

16 **DAY DRESS** Ontario, Dundas Mid 1840's

PHOTO PAGE 25

Soft gold figured silk trimmed with matching fringe. Fitted and boned pointed bodice. Wide neckline with folded trim. Hooked back opening. Long open sleeves. Round skirt gauged to bodice. Fully lined. Small matching cape. For construction details see pattern.

Acc. no. 942.19.1 a and b (Neg.66TEX216–219)
Gift of Miss Marion Lesslie

17 **DRESS WITH DAY AND EVENING BODICES** Ontario, Kingston or Picton Late 1840's

PHOTO LEFT

Checked violet, green, black, and white taffeta trimmed with fancy green cord. Fitted and boned day bodice cut as a jacket with basques. Hooked front opening. Decorative buttons down front and on open sleeves. Matching short, narrow undersleeves. Fitted and boned evening bodice has short sleeves, deeply pointed waist at front and hooked back opening. Wide neckline finished with pointed band of folding across front. Round skirt lined and gauged to yoked waistband boned at centre front.

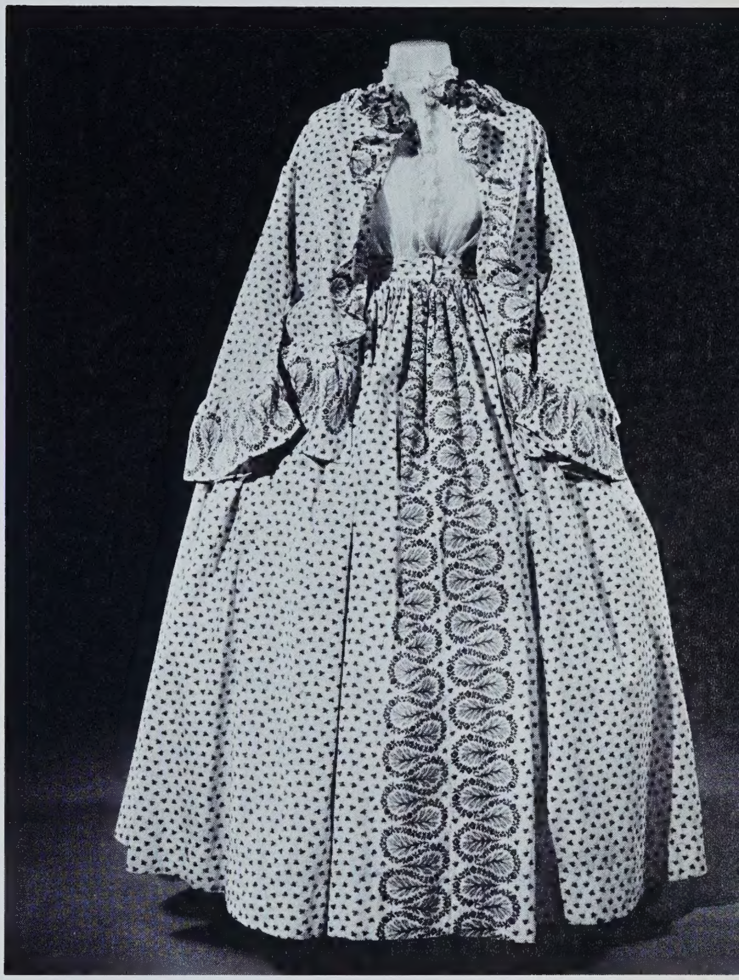
Acc. no. 939.21.1 a–e (Neg.64TEX120–22, 127, 128)
Gift of Miss H. M. Armour

18 **JACKET AND SKIRT** Ontario, Kingston or Picton About 1850

PHOTO RIGHT

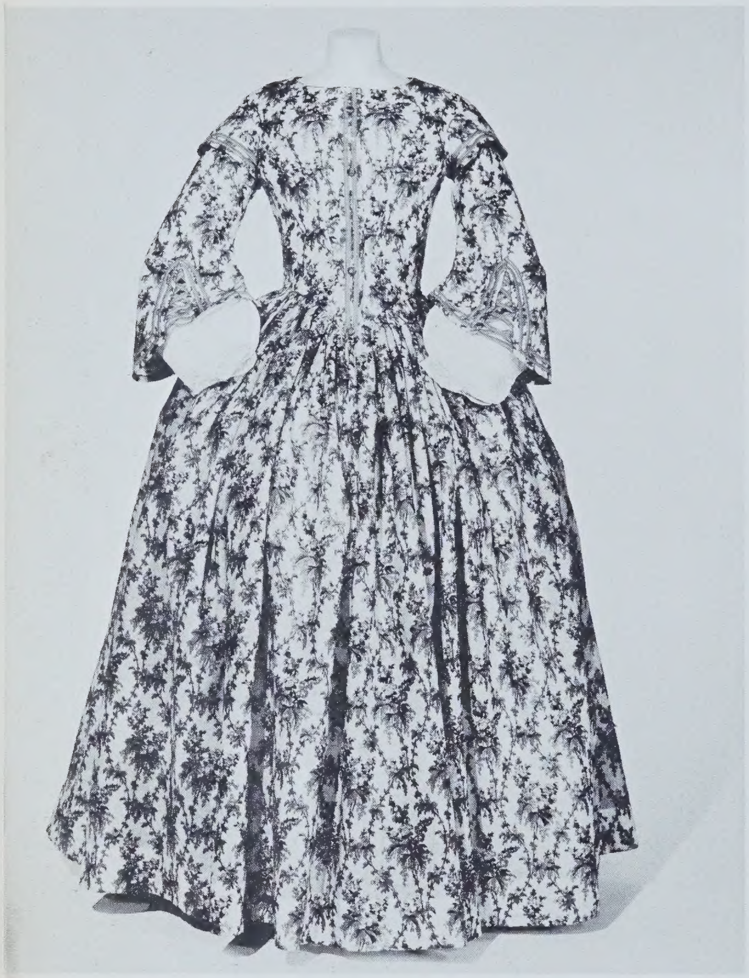
White cotton roller-printed in red and black. Allover leaf pattern and border of a long leaf in a garland meander. Loose-fitting jacket with long sleeves. All edges finished with frill of border pattern. Round skirt, gauged to waistband, has two confronting borders down front.

Acc. no. 939.21.4 a and b (Neg.65TEX123 and 124)
Gift of Miss H. M. Armour



Printed cotton jacket and skirt worn in Ontario. 1850's **(18)**

Jaquette et jupe de coton imprimé portées en Ontario pendant les années 1850 **(18)**



Printed wool dress from Toronto
Late 1850's **(20)**

Robe de laine imprimée venant de Toronto
fin des années 1850
(20)

19 **SUMMER DRESS** Ontario, Campbellford Late 1850's

White figured tarletan. Fitted cotton under-bodice to which front of tarletan bodice is gathered into round neck and shoulder seams and shirred into deeply pointed waist. Hooked back opening. Open sleeves with shoulder epaulettes. Round skirt gauged to waistband.

Acc. no. 960.150.17 (Neg.65TEX217)
Gift of Miss Helen P. LeVesconte

20 **DAY DRESS** Toronto Late 1850's

PHOTO LEFT

White wool tabby roller-printed in blue green, reds, yellow, and violet. Small floral branch pattern. Trimmed with green braid. Fitted and boned pointed bodice with open neck. Hooked back opening. Lined. Open sleeves with shoulder epaulettes. Bands of tape down centre front, on sleeves and on epaulettes. Round skirt gauged to bodice.

Acc. no. H2181 (Neg.66TEX46 and 47) CC65.46
Lent by Sharon Temple Museum of the York Pioneers and Historical Society

21 **RECEPTION DRESS** with separate capelet, and *pagoda* sleeves
Toronto 1859

PHOTO PAGE 27

Blue, white, and pale yellowish green figured silk in "ribbon" stripes. Two-piece, stitched together. Fitted and boned pointed bodice with wide neckline. Hooked front opening. Decorative back lacing. Short sleeves into which separate wide pagoda *sleeves can be tacked. Skirt pleated to waistband. Separate capelet fitted over shoulders and hooked down front. For construction details see pattern. Worn by a bride at receptions following her marriage.*

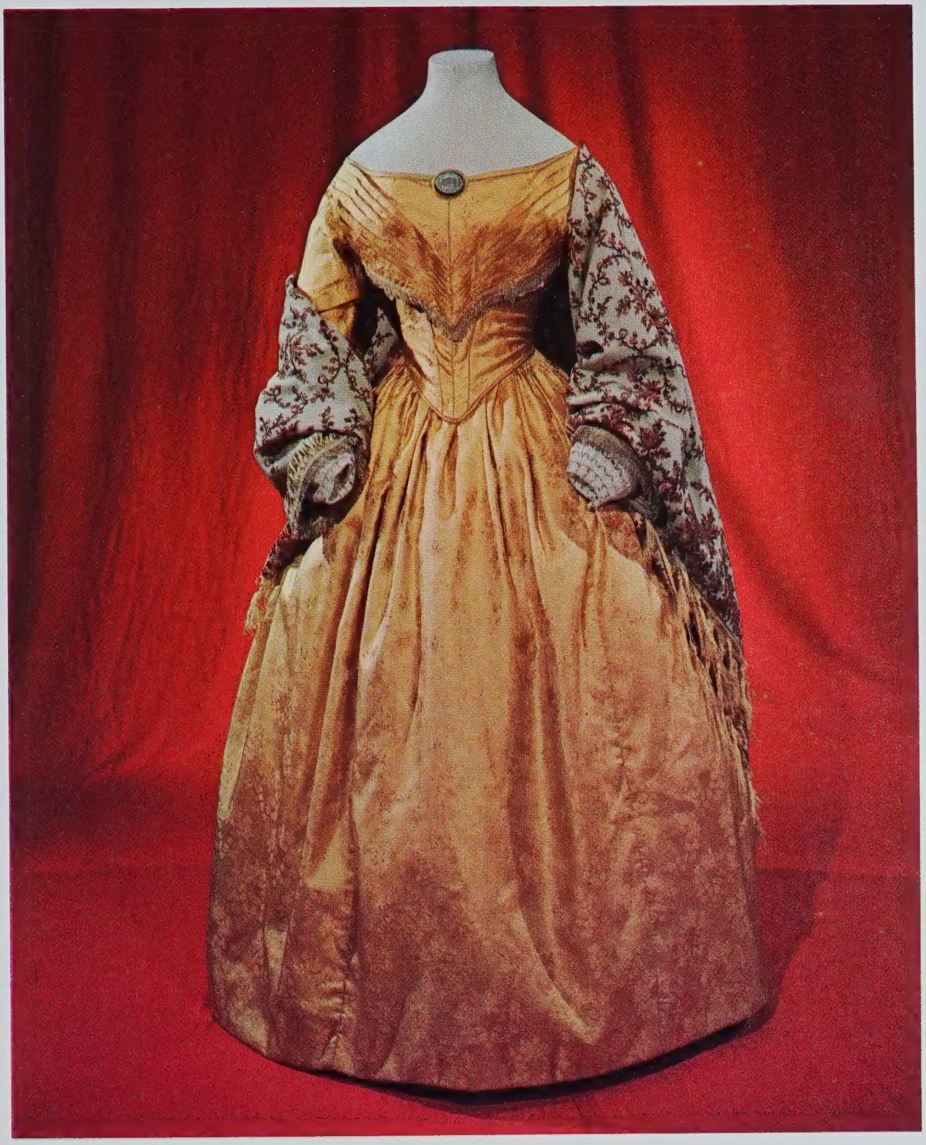
Acc. no. 965.47.5 a–d (Neg.66TEX220–225)
Gift of Mrs. J. D. Murray

22 **SUMMER DRESS** Toronto About 1860

PHOTO PAGE 26

White muslin roller-printed in black, red and violet. Lattice pattern with florets and dotted ground. Slightly fitted bodice gathered to waistband centre front and back. Hooked front opening concealed by lace edged band with white buttons. Full sleeves slightly shaped and gathered into piped armhole and narrow hooked wristband. Band, like that down front, extends from shoulder to wrist. Round skirt gauged to waistband. Lower part trimmed with three frills stitched on in wide scallops. Made up bow at centre back with long lace-edged tails. Belonged to bride who wore no. 21.

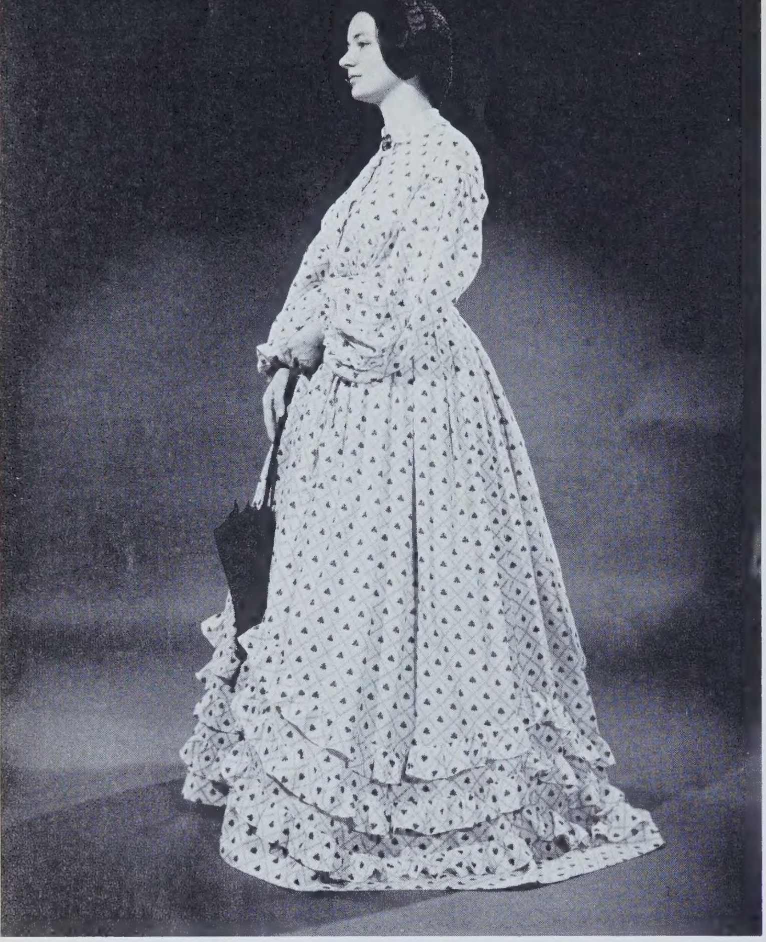
Acc. no. 948.8.60 a and b (Neg.65TEX35 and 36)
Gift of Mrs. J. D. Murray

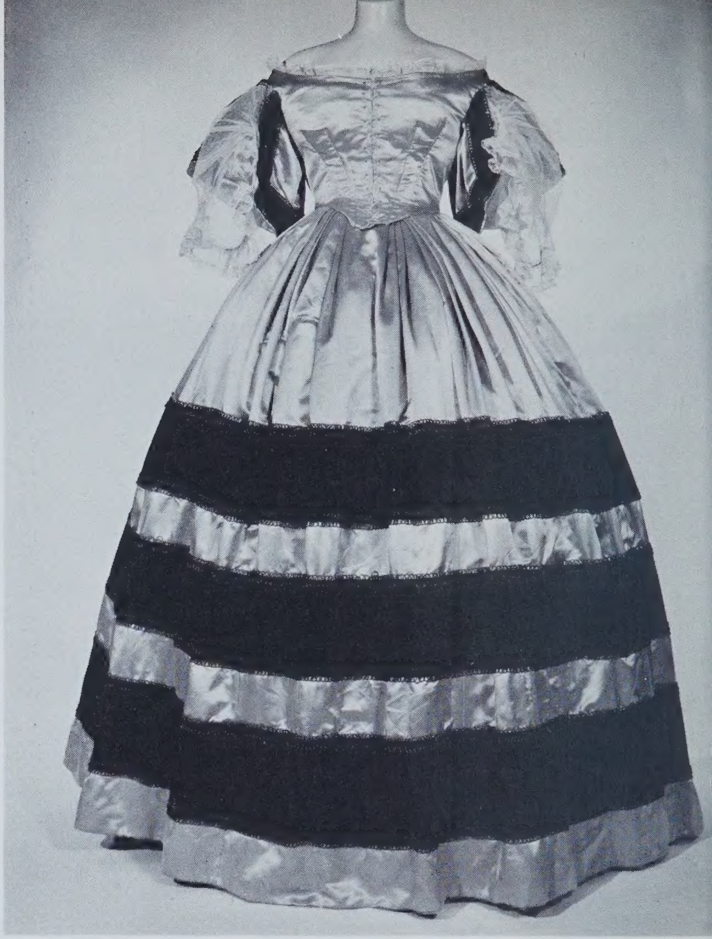


Figured silk dress worn in Ontario
mid 1840's

(16)

Robe de soie ouvrée portée en Ontario
au milieu des années 1840





Printed cotton dress worn in Toronto about 1860 **(22)**

Robe de coton imprimé portée à Toronto vers 1860 **(22)**

Dull gold satin evening dress with velvet bands worn in Kitchener, Ontario about 1860 **(24)**

Robe du soir de satin vieil or avec bandes de velours, portée à Kitchener, Ontario vers 1860 **(24)**

23 DAY DRESS Ontario, Dunbarton or Orillia
Late 1850's–1860's

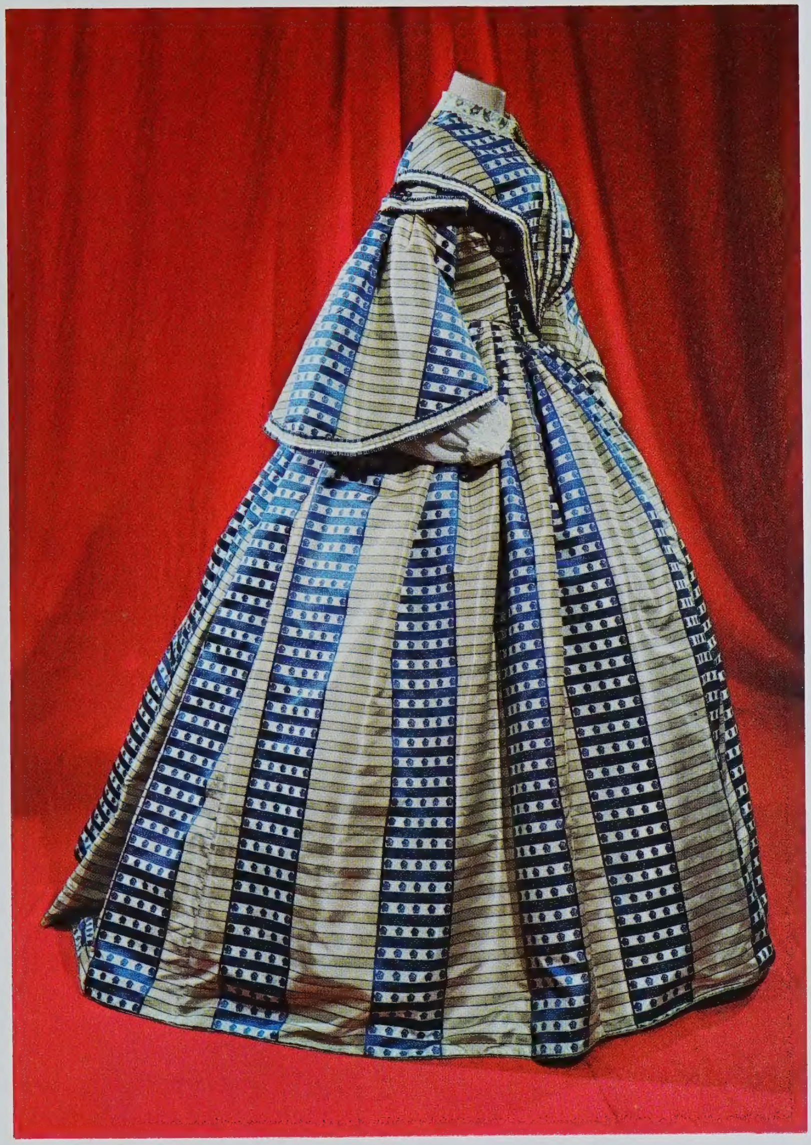
Brown handwoven wool tabby. Bodice fronts pleated into shoulder seam and shirred at centre of straight waist. Back cut in one piece. Front opening. Straight full sleeves gathered into narrow wristbands. Bodice lined. Skirt pleated to bodice at front and sides and gauged at centre back. Illustrated in Women's Costume in Early Ontario *page 9.*

Acc. no. 959.272 (Neg.65TEX337)
Gift of Mr. Arthur Hunt

24 EVENING DRESS Ontario, Kitchener About 1860

Dull gold satin trimmed with black velvet edged with fancy magenta braid. Two-piece. Fitted pointed bodice has front lacing. Velvet and braid-edged open sleeves have open lace-edged undersleeves tacked into armholes. Skirt stitched to pointed waistband with box-pleating; has three wide bands of braid-edged black velvet. Made from an earlier dress.

Acc. no. 966.190.21 a–d (Neg.66TEX467–469)
Gift of Dr. Naomi Jackson Groves



Reception Dress
worn by a Toronto bride of 1859

(21)

Robe de réception
portée par une mariée de Toronto en 1859

4 / COSTUMES WORN IN CANADA

in the 1860's

The Centennial decade was one of transition bridging the romance of the crinoline and the dignity of the bustle. Nevertheless it had a character of its own as the costumes here show. A practical sewing machine had been in use since the middle of the century but not until the 1860's was it generally accepted as a useful implement for dressmaking. Most of the main seams in dresses of this decade were machine-sewn.

The typical bodice of the 1860's was cut as in the 1850's and opened in front but had a straight waistline, a new feature which came in in the late '50's. The straight waist, while in general use for day wear, never completely superseded the pointed waist for evening wear. In the second half of the decade a square and a V neckline came in but they are often seen only as an echo in frilling around the shoulders and down the front of bodice as in no. 27.

Late in the 1850's a wide bishop sleeve was worn, see no. 22, and this was popular in the first half of the 1860's but, like the pagoda sleeve which continued to find favour throughout the decade, was often altered into the new, shaped, two-piece sleeve. This type of sleeve came in about 1864, adopted from men's clothing. It is characteristic of the decade and is well illustrated in nos. 26 and 31 and in the homespun dress no. 30.

The greatest change took place in the wide skirt which was no longer round but ovoid. Early in the decade it began to flatten in front, spread out smoothly over the hips, and gather fullness at the back where it flowed into a short train. From about 1865 the front and side pieces were gored. A dressmaker could easily alter a round skirt of the '50's, made of straight widths of plain material, to a gored skirt—and many were so altered. Dresses were often finished with a belt of the same material and from the mid '60's on, the belt was often basqued, as it is in no. 28. From that time too a gored overskirt appears in many fashion plates but few Canadian examples have survived – no doubt the material was re-used. From it evolved an overskirt with an apron front and puffed out back pieces. This innovation, which heralded the arrival of the bustle, first appeared in 1868 and is well illustrated in no. 33.

During this decade the popularity of the Paisley shawl slowly declined (though many women considered their wardrobes incomplete without one) in favour of cloaks, jackets, and mantles shaped to accommodate the large skirt. It was also in the 1860's that the hat again made its appearance as a fashionable accessory rather than as summer country wear, but the bonnet was still worn to church and on formal occasions. The straw bonnet with violet ribbons illustrates the very narrow style of bonnet characteristic of the early years of the decade, and the straw hats the small flat styles which were worn.

Another fashion change took place in footwear; low heeled boots and shoes were now generally worn.

4 / CE QU'ON PORTAIT AU CANADA

de 1860 à 1870

La Confédération dont nous célébrons le centenaire, se fit pendant une période de transition entre le romantisme de la crinoline et la majesté de la tournure et du strapontin (petit coussin se portant par derrière sous la jupe pour la faire bouffer). Cette période avait néanmoins un caractère bien à elle comme le montrent les costumes que nous avons ici. Une machine à coudre pratique était en usage depuis le milieu de siècle, mais ce n'est qu'en 1860 qu'on reconnut d'une manière générale son utilité pour la couture. La plupart des coutures importantes des robes de cette décade étaient piquées à la machine.

Le corsage des années '60 avait la même coupe que celui des années '50 et il se fermait aussi sur le devant, mais la taille était droite, particularité qui fut introduite vers la fin des années '50. La taille droite, bien qu'elle fut d'usage courant pour la tenue de jour, n'a jamais complètement remplacé la taille en pointe pour la tenue de soirée. La deuxième moitié de la décade vit l'apparition du décolleté carré ou du décolleté en V, mais on n'en voit souvent qu'une indication rendue

par des ruches aux épaules et sur le devant du corsage, comme le montre le n°. 27.

Vers la fin des années 1850 on portait une manche très large, montée assez bas à l'entournure et resserrée au poignet, voir le n°. 22; cette manche était encore en vogue pendant la première moitié des années 1860 mais, comme la manche pagode qui continua à être à la mode pendant toute la décade, elle fut souvent retouchée pour lui donner la forme de la nouvelle manche façonnée, avec deux coutures sur sa longueur. Cette manche, empruntée au costume masculin, fut introduite vers 1864. Elle est caractéristique de cette décade; les nos. 26 et 31, ainsi que la robe de lainage du pays, n°. 30 l'illustrent bien.

C'est la jupe qui subit le plus grand changement: elle était toujours large, mais de ronde, elle devint ovoïde. Au milieu de cette décade, 1860 à 1870, elle commença à se porter aplatie sur le devant, s'étalant uniment sur les hanches, et prenant de l'ampleur dans le dos où elle flottait en une courte traîne. A partir de 1865, les pans de devant et des côtés étaient à godets —beaucoup de jupes furent modifiées de la sorte. Les robes étaient souvent finies d'une ceinture de même tissu et, à partir des années '60, la ceinture eut souvent des basques, comme le montre le n°. 28. A partir de ce moment-là, une jupe de dessus à godets apparaît aussi sur beaucoup de gravures de mode, mais peu d'exemples canadiens ont duré jusqu'à nos jours – le tissu a sans doute été réutilisé. A partir de cette jupe se développa une jupe de dessus, avec un devant en tablier et une masse d'étoffe bouffant dans le dos; cette innovation, qui annonçait l'arrivée de la tournure et du strapontin, apparut pour la première fois en 1868; elle est bien illustrée par le n°. 33.

Pendant cette décade, la vogue du châle Paisley déclina peu à peu (il est vrai que beaucoup de femmes considéraient que leur garde-robe eût été incomplète sans lui), en faveur des manteaux, des jaquettes et des mantes façonnées pour aller avec les vastes jupes. C'est aussi pendant les années 1860 que le chapeau fit sa réapparition en tant qu'accessoire d'élégance et non pas seulement comme article à porter l'été à la campagne; mais la capote se portait encore à l'église et pour les grandes occasions. Le bonnet de paille à bavolets, avec les rubans violets, illustre le genre de bonnet de style très peu profond caractéristique des premières années de cette décade, et les chapeaux de paille sont de ces petits chapeaux plats que l'on portait alors. Il y eut un autre changement de mode, dans la chaussure: on portait maintenant des bottines et des chaussures à talon plat.

25 DAY DRESS WITH MATCHING BOOTS Montreal First worn in 1860

Mauve taffeta trimmed with pinked frills. Two-piece. Fitted and boned bodice pointed in front. Front opening buttons left over right. Open sleeves. Narrow frills on bodice and sleeves. Trained skirt gored at front and sides and gauged into waistband at back. It is a remade round skirt. Pinked frill down front and around skirt is a later addition to hide join where piece for train has been added. Main seams machine sewn. Boots are typical of the 1850's and lace up the inside of the foot.

Acc. no. 956.150.1 a–d (Neg.66TEX425–428)
Gift of Mrs. May Dobell

26 DAY DRESS Ontario, Kingston First worn in 1860

Warp printed silk in floral pattern. Shades of violet and blue predominate. Trimmed with fancy braid and beaded fringe. Two-piece, tacked together. Fitted bodice, and top of long, shaped sleeves trimmed with braid and fringe. Hooked front opening with decorative beaded buttons. Round skirt pleated to waistband. Worn at reception given by the Bar Association on the occasion of the Prince of Wales' visit in 1860. Sleeves altered to keep dress in fashion.

Acc. no. 946.11.2 (Neg.64TEX51, 52 and 53)
Gift of the Reverend W. T. A. Brown

27 DRESS WITH DAY AND EVENING BODICES Ontario, Peterborough After 1864

PHOTO PAGE 30

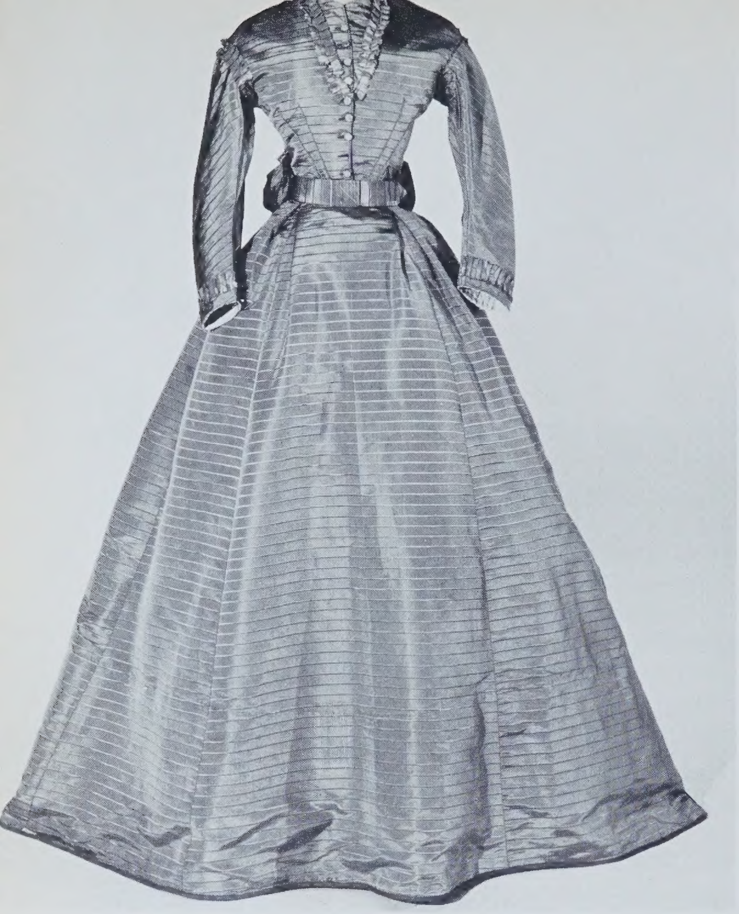
Mauve ribbed silk trimmed with matching taffeta frills. Fitted and boned day-bodice has straight waist. Hooked front opening. Long, shaped sleeves. Taffeta frills around neck and armholes and down front. Worn with separate belt with made-up bow at back. Evening bodice has pointed waist back and front. Neck finished with net and lace bertha. Trained skirt gored at front and sides, back gauged to waistband. Skirt has been remade and sleeves of day bodice cut down from open ones.

Acc. no. 937.33.2 a–c (Neg.66TEX103–107)
Gift of Mrs. James A. Macdonald

28 AFTERNOON DRESS Ontario, Hamilton Mid 1860's

PHOTO PAGE 30

Blue moiré silk. Edges trimmed with narrow matching satin bands and silk fringe, white silk bands, narrow lace



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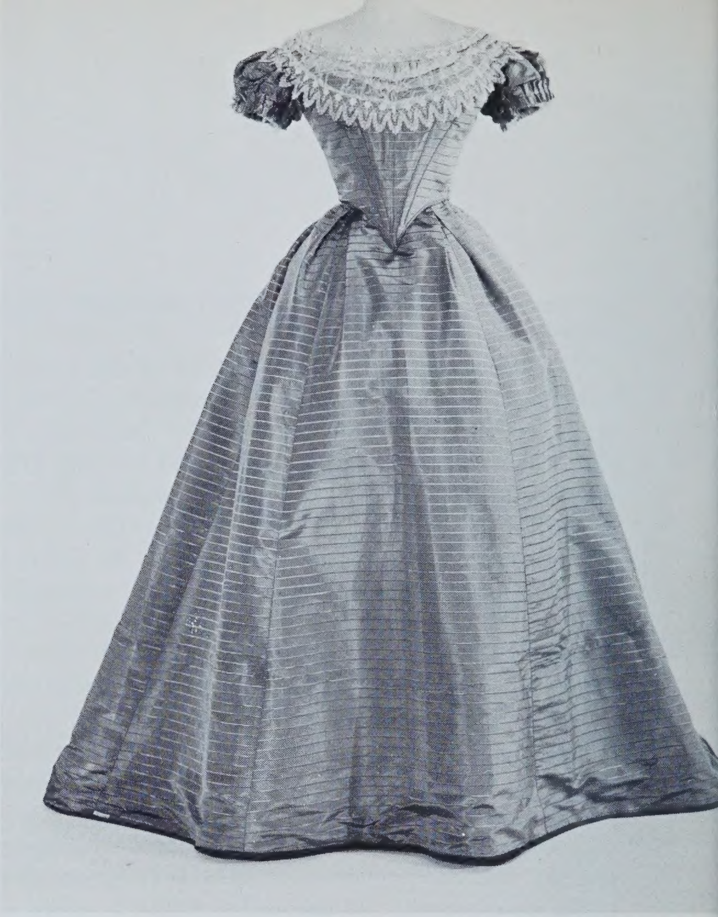
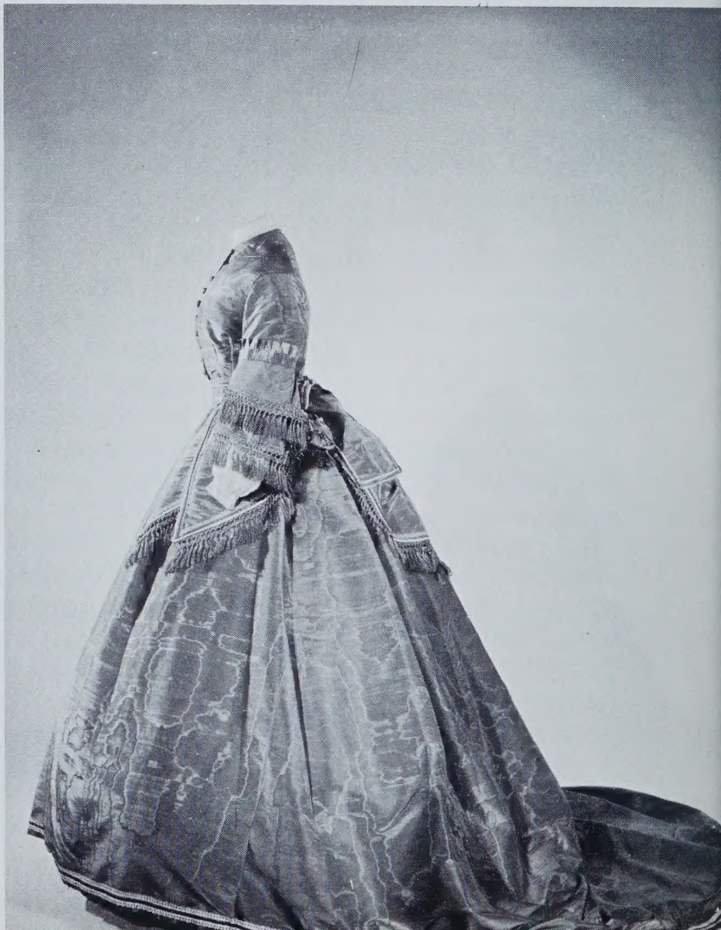


II

III



Mauve ribbed silk dress with day bodice worn in Peterborough, Ontario. Mid 1860's **(27)**

I

Robe de soie mauve à côtes, avec corsage de jour elle fut portée à Peterborough, Ontario au milieu des années 1860 **(27)**

Mauve ribbed silk dress with evening bodice worn in Peterborough, Ontario. Mid 1860's **(27)**

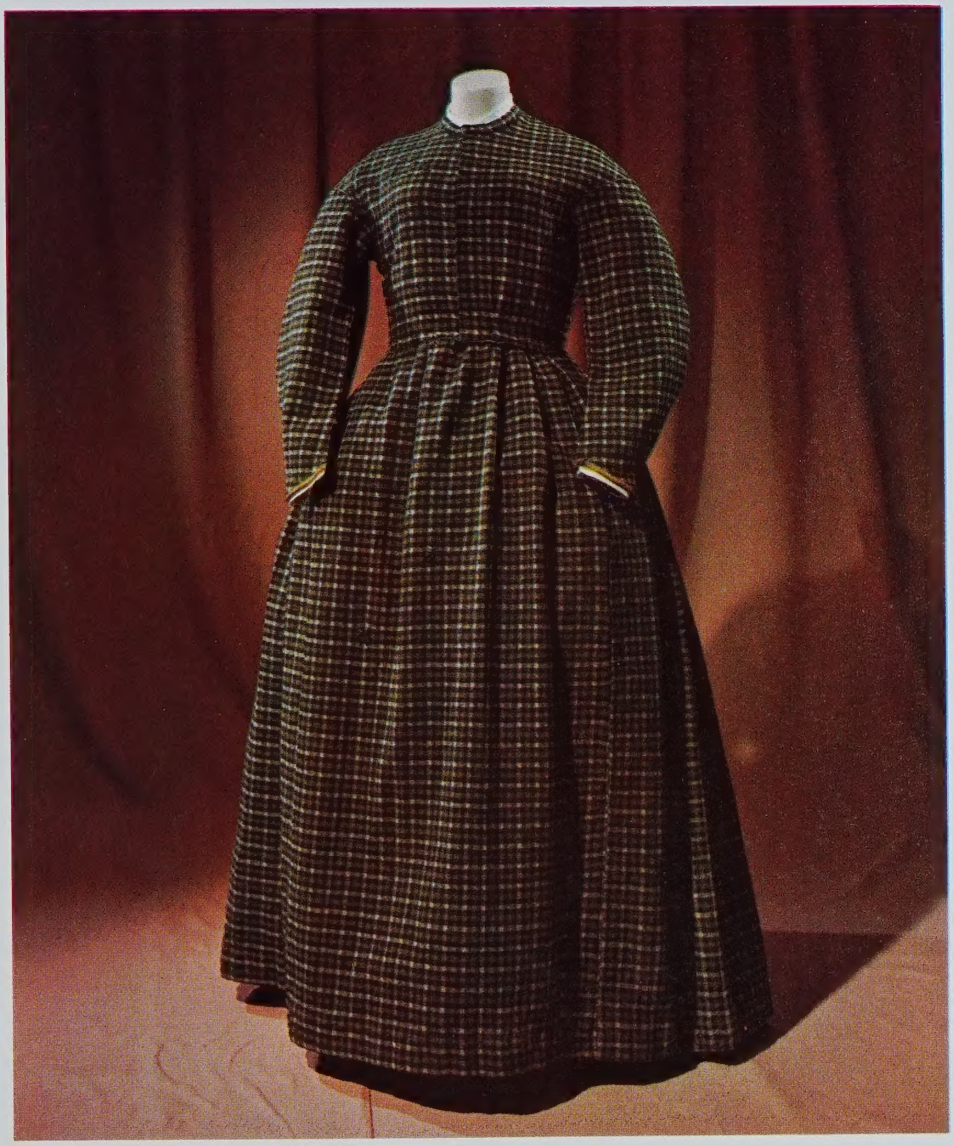
II

Robe de soie mauve à côtes, avec corsage du soir elle fut portée à Peterborough, Ontario au milieu des années 1860 **(27)**

Blue moiré silk dress worn in Hamilton, Ontario, in mid 1860's **(28)**

III

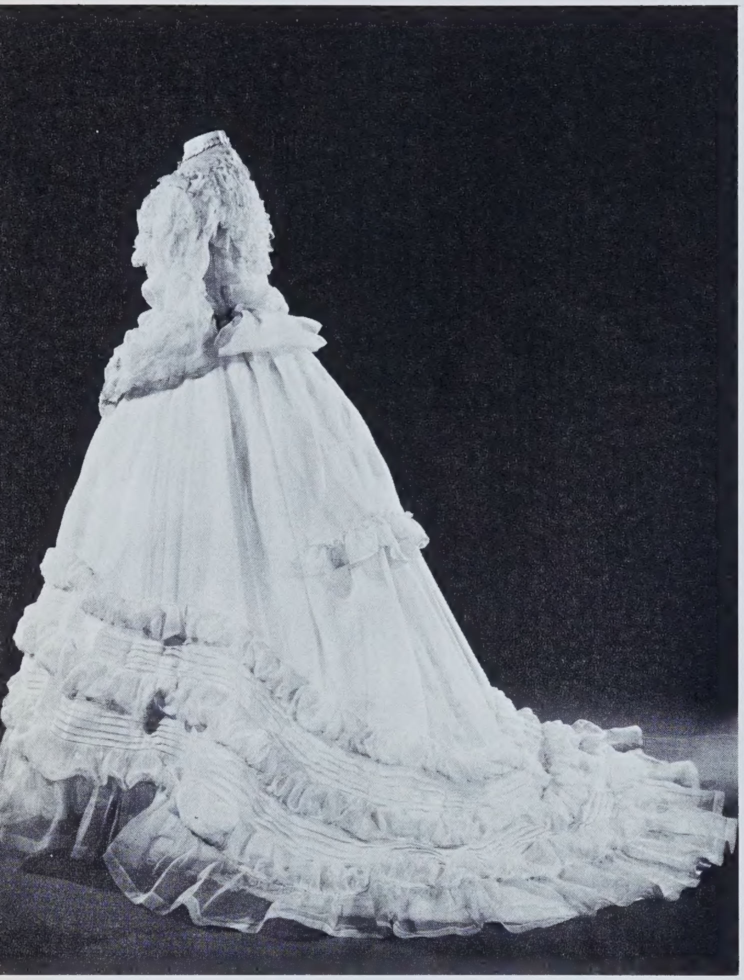
Robe de soie bleue moirée, portée à Hamilton, Ontario au milieu des années 1860 **(28)**



Checked woollen homespun dress worn in Ontario
mid 1860's or later

(30)

Robe en lainage écossais du pays, portée en Ontario
au milieu des années 1860 ou après



White tarlatan garden party dress worn in Toronto. Late 1860s. **(32)**

Robe de garden-party en tarlatane blanche, portée à Toronto à la fin des années 1860. **(32)**

and ribbon. Four-piece. Fitted and boned bodice has straight waist. Buttoned front opening. Double open sleeves edged with fringe. Trained skirt. Gored front and side pieces pleated to waistband; back gauged. Basqued belt with separate made-up bow hooks at back.

Acc. no. 966.272 a–d (Neg.67TEX42–44)
Gift of Mrs. Audrey McLaren

29 WEDDING DRESS Ontario, St. Catharines 1866

PHOTO PAGE 34

Grey-blue Irish poplin. Two-piece stitched together. Fitted bodice. Hooked front opens left over right. Long, shaped sleeves finished with narrow folded bands. Trained skirt gored at sides and gauged at back to straight waistband. Belt with made-up bow at back. The wreath was worn in Ontario in the 1850's. The veil is modern.

Acc. no. 966.191.1 a–c (Neg.66TEX437–439 and 67TEX69)
Gift of Mrs. C. R. Rowntree

30 DAY DRESS Ontario, Welland County, Willoughby Township 1865–1870

PHOTO PAGE 31

Handspun, vegetable dyed, and handwoven checked black, green, and pink tabby. Fitted bodice. Hooked front opens left over right. Long shaped sleeves. Lined. Skirt pleated to straight, piped waistline. For construction details see pattern.

Acc. no. 967.7 (Neg.67TEX6 and 7)
Gift of Mrs. W. E. P. DeRoche

31 JACKET AND SKIRT Toronto About 1867

PHOTO PAGE 34

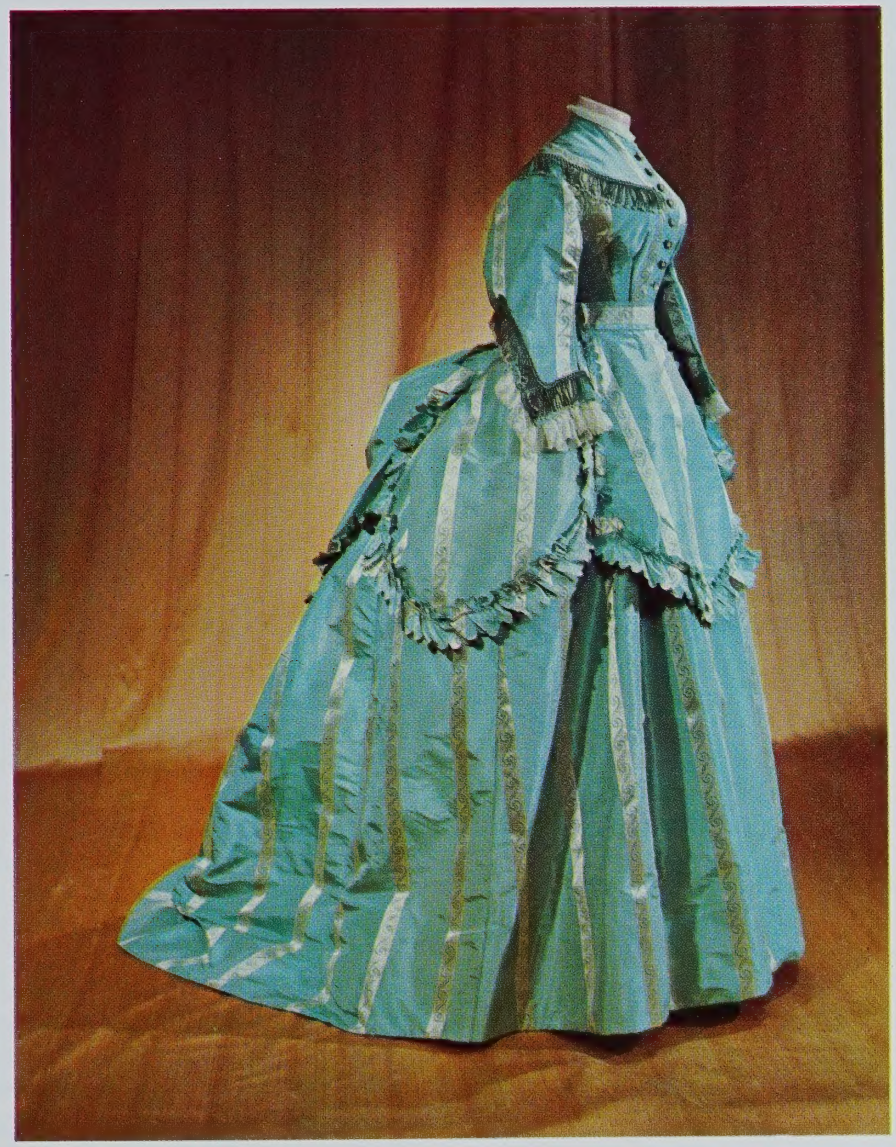
Natural linen trimmed with wool braid. Loose fitting jacket with high narrow neckband closes with two shanked buttons. Long shaped sleeves. Gored skirt buttons down front. Braid trim around jacket, down fronts of skirt and around hem in scrolling leaf pattern. For construction details see pattern. Buttons are replacements.

Acc. no. 950.95.3 a and b (Neg.65TEX311 and 312 and 67TEX66)
Gift of Mrs. P. F. Graham Bell

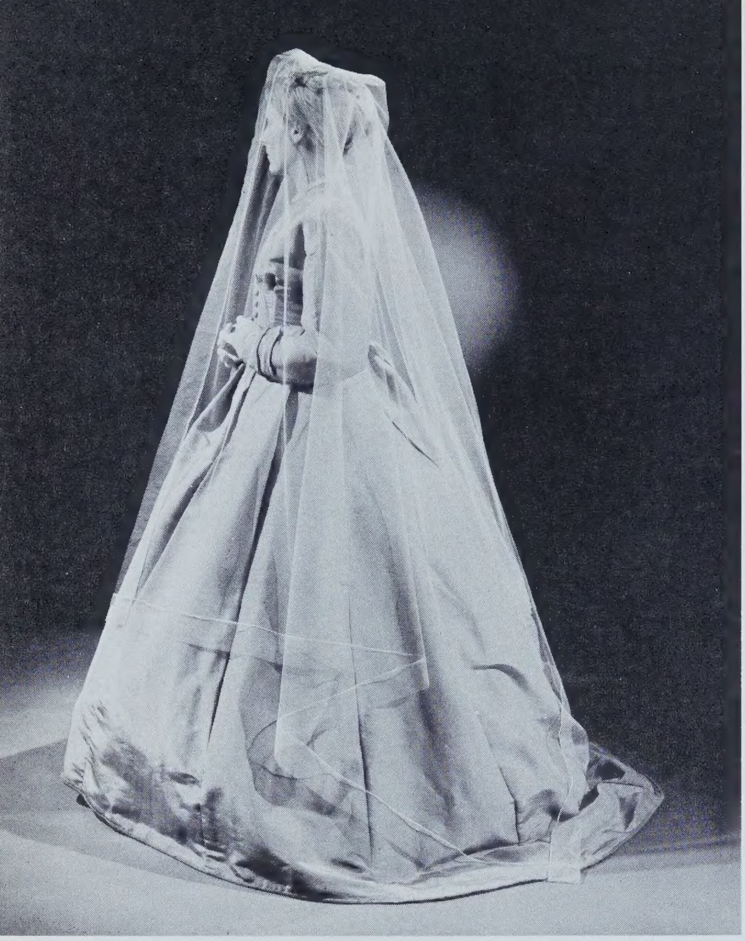
32 GARDEN PARTY DRESS Toronto Late 1860's

PHOTO LEFT

White tarletan trimmed with white satin ribbon and Maltese lace (English type). Two-piece. Fitted bodice gathered into straight waistband centre front and back. Vertically shirred yoke edged with a frill. Long sleeves channelled at intervals for drawstrings. Wrists and neck finished with pleated ribbon frill. Lining cut as a short-sleeved bodice. Trained skirt gored at front and sides and gauged to waist-

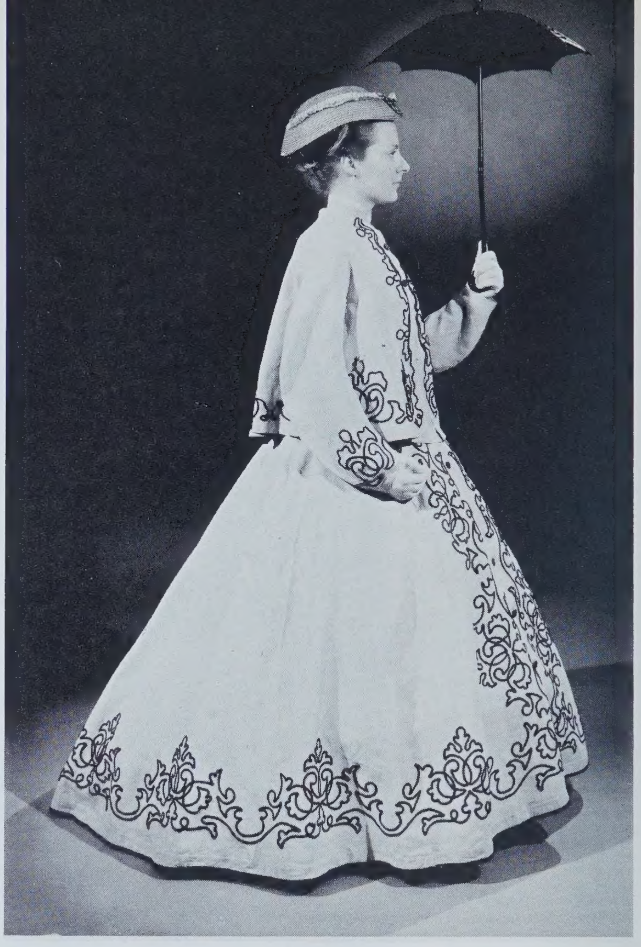


Striped silk dress with puffed overskirt
worn in Toronto
about 1869
(33)
Robe de soie rayée, avec jupe de dessus ballonnée,
portée en Ontario
vers 1869



Blue-gray poplin wedding dress of 1866
worn in St. Catharines, Ontario
(29)

Robe de mariée en popeline bleu-gris, portée en 1866
à Ste Catherine, Ontario **(29)**



Natural linen jacket and skirt
worn in Toronto about 1867 **(31)**

Jaquette et jupe en toile de lin naturel
portées à Toronto vers 1867 **(31)**

band at back. On waistband and seams of the back sections of the skirt there are metal eyes for a cord to draw up back of skirt. Separate made-up bow at back of waist.

Acc. no. 966.101.2 a–c (Neg.66TEX299–300)
Gift of Lt. Colonel J. Murray Muir

33 AFTERNOON DRESS Toronto About 1869

PHOTO PAGE 33

Jade green taffeta with patterned white satin stripes. Trimmed with pinked frills and matching beaded fringe. Two-piece. Fitted bodice. Buttoned front opening. Shaped sleeves slit at wrists. Fringe around shoulders and on sleeves. Skirt gored at front and sides and back gauged to straight waistband. Frilled overskirt cut with apron front and pleated to waistband which serves as a belt. For construction details see pattern.

Acc. no. 948.260.2 (Neg.65TEX250 and 251)
Gift of Mrs. Lewis Duncan

5 / COSTUMES WORN IN CANADA

between 1870 and 1890

This was one of the most spectacular eras in 19th century women's dress. Throughout the period it was the bustled skirt, with its complicated construction and elaborate trimmings which dominated, but the fitted bodice also played an important role. By 1870 it was again a jacket-bodice cut with basques which flared out over the voluminous overskirt, as in no. 35. Year by year these lengthened and tightened until, by the middle of the decade they encased the hips revealing them for the first time in the century, see no. 36. The skirt meanwhile was drawn more and more tightly around the thighs, and held there by tapes across the back underneath. This device, to draw the fullness to the back, had come in about 1870. By 1880 the train was often separate as in no. 40. About this time too the bodice began to shorten at the sides and by the mid '80's was pointed back and front with only the slightest suggestion of basques, as in no. 42; often there were no basques at all. The skirt, straight in front and at the sides, jutted out behind at right angles to the waist, over a bustle, sometimes formed by strips of metal sewn into the underskirt and pulled into a curve by tapes.

In the 1870's, as waists lengthened, boning was often found only in the front darts and side seams. In the 1880's, when waists shortened and the back was cut in six pieces, the number of bones was sometimes increased to eight or more. The daytime neckline was high and finished with a stand-up collar, but dresses of the 1870's often have square or V necks. Sleeves in the 1870's were long, cut in two pieces and shaped, and finished with frilling. In the next decade they were similarly cut, but tighter, and by then the underpiece was cut narrower than the upper. A three-quarter-length sleeve, as in no. 40, was also worn in the 1880's. By the mid '80's the sleeve had begun to puff up at the shoulder. For evening wear the neck was square and sleeve short; ball gowns had wide, low necklines and very short sleeves as in no. 42.

In the early 1870's the skirt was cut as in the 1860's. As it shrank in width at front and sides, and trimmings became complicated, the construction changed to a simple fitted foundation of strong material. To this the dress materials were applied in assymmetrical arrangements of pleats and folds according to the fancy of the wearer and her dressmaker. Dresses were often of two contrasting colours, or materials, as in no. 39, or matching plain and patterned ones, as in no. 40.

Two other types of dresses were popular in this period; the one-piece dress, cut on princess lines, and the polonaise. A beautiful example of the long princess line (so called because it was a favourite of the Princess of Wales, later Queen Alexandra) is the wedding dress no. 37. The polonaise was a bodice which extended into a puffed overskirt and this had various forms in keeping with the silhouette of the day. An example shown here is no. 38.

The typical outdoor garment of the period was the mantle, which was fitted at the back, hung straight in front, and was either short or long. In the late 1870's it developed a cape-like sleeve drawn tightly across the arms and called a "dolman" sleeve. The term soon became associated with the entire garment and the dolman mantle was fashionable throughout the 1880's. Both hats and bonnets were worn in the 1870's and 1880's. The mauve silk bonnet with turned up brim is typical of the mid '70's and the high blue velvet hat, trimmed with cock feathers, is equally typical of the 1880's.

Three innovations in footwear made their appearance in the 1870's, the buttoned boot, the laced, and the strapped shoe. Wedding boots of 1872 and laced and strapped shoes of the turn of the century are the earliest examples shown here. Throughout the period heels were about an inch and a half high.

5 / CE QU'ON PORTAIT AU CANADA

de 1870 à 1890

Ce fut, pour la mode féminine, une des époques les plus spectaculaires du $19^{\text{ème}}$ siècle. Toute cette période fut dominée par la jupe à tournure, avec sa construc-

tion compliquée et ses garnitures travaillées, mais le corsage ajusté joua aussi un rôle important. En 1870, il y eut de nouveau le corsage-jaquette à basques qui s'évasait par-dessus la volumineuse jupe de dessus, comme au n°. 35. D'année en année, ces basques s'allongèrent et se resserrèrent si bien qu'au milieu des années '70, elles arrivèrent à mouler les hanches, les révélant pour la première fois au cours du siècle, voir le n°. 36. Dans l'entre-temps, la jupe s'était de plus en plus resserrée autour des cuisses et y était retenue par des rubans passant par en dessous en travers du dos. Cet arrangement, qui consistait à rassembler l'ampleur dans le dos, avait été introduit vers 1870. En 1880, la traîne se fit souvent séparée de la jupe, comme celle du n°. 40. C'est aussi vers cette époque que le corsage commença à raccourcir sur les côtés, et au milieu des années '80, il était en pointe sur le devant et dans le dos, avec tout juste un soupçon de basques, comme le montre le n°. 42; souvent il n'y avait pas de basques du tout. La jupe, droite sur le devant et sur les côtés, faisait saillie dans le dos à angle droit avec la taille, par-dessus une tournure faite quelquefois de bandes métalliques cousues dans le jupon et ramenée en courbe par des rubans.

Pendant les années 1870, au fur et à mesure que s'allongeait la taille, il n'y eut souvent plus de baleines que dans les pinces de devant et les coutures de côté. Au cours des années 1880, avec le raccourcissement de la taille et la coupe du dos en six morceaux, le nombre de baleines monta à huit ou davantage. L'encolure de la robe de jour était montante et finie d'un col droit, mais les robes des années 1870 ont souvent des décolletés carrés ou en V. Les manches des années 1870 étaient longues, avec deux coutures dans le sens de la longueur, façonnées, et finies de volants plissés. Pendant la décade suivante, elles eurent la même coupe, mais elles étaient plus étroites et le pan de dessous était plus étroit que celui de dessus. Dans le courant des années 1880, on portait aussi la manche trois-quarts, comme celle que vous voyez au n°. 40. Vers le milieu des années '80, la manche avait commencé à ballonner à la hauteur de l'épaule. Pour la tenue de soirée, le décolleté était carré et les manches courtes; les robes de bal avaient un très grand décolleté et des manches très courtes, comme on peut le voir au n°. 42.

La jupe du début des années 1870 avait la même coupe que celle des années 1860. Au fur et à mesure que la jupe perdait de son ampleur sur le devant et sur les côtés, et que les garnitures se compliquaient, la construction devint une simple fondation de bougran mise en forme. Sur ce bougran, on appliquait les tissus de la robe en arrangements assymétriques de plis et de replis selon le goût de celle qui la portait ou celui de sa couturière. Les robes étaient souvent faites de tissus de tons opposés, ou d'étoffes différentes, comme la robe n°. 39, ou de tissus assortis unis et à dessins, comme la robe n°. 40.

Il y avait deux autres genres de robes en vogue à cette époque: la robe en une pièce, de coupe princesse, et la polonaise. La robe de mariée n°. 37 est un magnifique exemple de la longue coupe princesse (ainsi nommée parce que c'était le style préféré de la Princesse de Galles, plus tard la Reine Alexandra). La polonaise avait un corsage qui se prolongeait en une jupe de dessus bouffante et prenait des formes différentes selon la silhouette du jour. Le n°. 38 en est un exemple.

Le vêtement de sortie typique de cette période était la mante, courte ou longue, ajustée dans le dos et tombant droit sur le devant. Vers la fin des années 1870 s'y ajouta un semblant de manche serrée sur l'avant-bras, appelée manche "dolman". Ce terme fut vite associé au vêtement entier, et la mante "dolman", ou visite, fut à la mode pendant toutes les années 1880. De 1870 à 1890, on porta des chapeaux et des bonnets. Le bonnet de soie mauve, avec sa passe relevée, est caractéristique du milieu des années '70, et le chapeau de velours bleu à calotte haute, garni de plumes de coq, est tout aussi caractéristique des années 1880.

Mentionnons aussi l'apparition dans la chaussure, pendant les années 1870, de trois innovations: la bottine à boutons, le soulier à lacets et le soulier à barrette. Les bottines de mariée de 1872 et les souliers à lacets et à barrettes de la fin du siècle sont les spécimens les plus anciens de cette exposition. Pendant toute cette période, les talons avaient à peu près un pouce et demi de haut.

DESCRIPTIONS

34 WEDDING DRESS Ontario, Harrowsmith About 1870

Blue moire silk trimmed with matching satin frilling and piping. Two-piece. High-necked bodice with suggestion of a waistcoat front. Long sleeves. Frilling around neck and down front and around edges of basques, and sleeve at wrist. Trained and frilled skirt, gored at front and sides. Back falls in wide box pleat. Stitched in overskirt, at front

and sides only, falls to two points at front. Satin band below suggests double overskirt. Edges piped.

Acc. no. 941.381 a and b (Neg.66TEX470–472)
Gift of Miss Flora Stewart

35 **AFTERNOON DRESS** Toronto 1872

PHOTO RIGHT

Purple corded silk trimmed with matching satin. Two-piece. Bodice cut with high neck but worn with V neck and flat satin collar. Basques short in front; longer, curved and pleated at back. Long sleeve finished with frill. Skirt gored at front and sides. Gauged at back. Fullness held back by a pair of tapes. Puffed overskirt pleated to waistband and raised at sides by pleats. Both skirts trimmed with frills and bands of satin.

Acc. no. 943.35.2 a and b (Neg.66TEX188 and 189)
Gift of the Hagarty family

36 **DAY DRESS** Toronto 1876–78

Ribbed green silk trimmed with dark blue frills, fringe and piping. Two-piece. Fitted and boned bodice. Buttoned front opening. Piped back seams, armholes, and edges of basques. Collar and long sleeves finished with a blue frill. Three overlapping diagonal bands draped across front of skirt. Trained back has long panel, pleated and stitched on below jacket, and caught up at intervals. Bottom of skirt trimmed with frills and fringe. Long shirred pocket at right side of skirt. Made from an earlier dress. Illustrated in Women's Costume in Ontario, 1867 to 1907, *p. 3.*

Acc. no. 951.115.29 a and b (Neg.65TEX308–310)
Gift of Mrs. J. W. L. Forster Estate

37 **WEDDING DRESS** Toronto About 1875–76

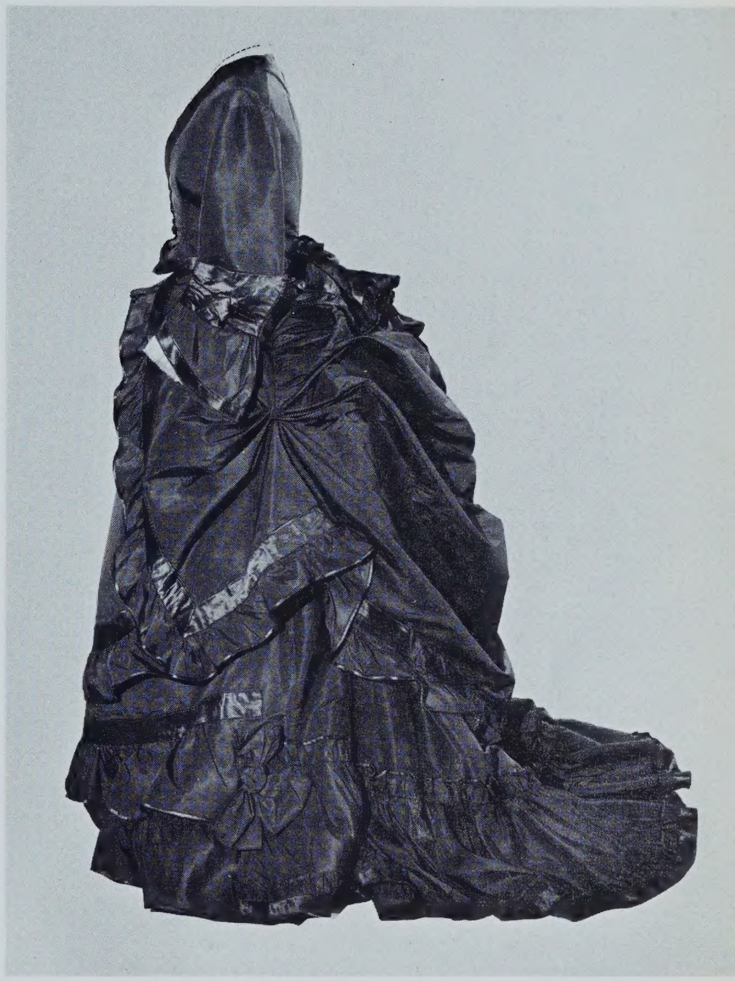
PHOTO PAGE 38

Pink corded silk trimmed with lace, net frills, and orange blossom. One-piece cut on princess lines. Long, boned bodice with buttoned front opening. Stand-up collar with flat lace frill below. Three-quarter length sleeve finished with lace frill and orange blossoms. Long train cut in one with back sections. Diagonally folded drapery across front flows down back to train and is caught with orange blossoms. Lower part of skirt trimmed with alternating silk and net frills. For construction details see pattern. White kid slippers with low heel, kid bow and decorative tongue. Veil is contemporary.

Acc. no. 959.215.2 (Neg.66TEX301 and 302)
Gift of Mrs. A. H. Martens

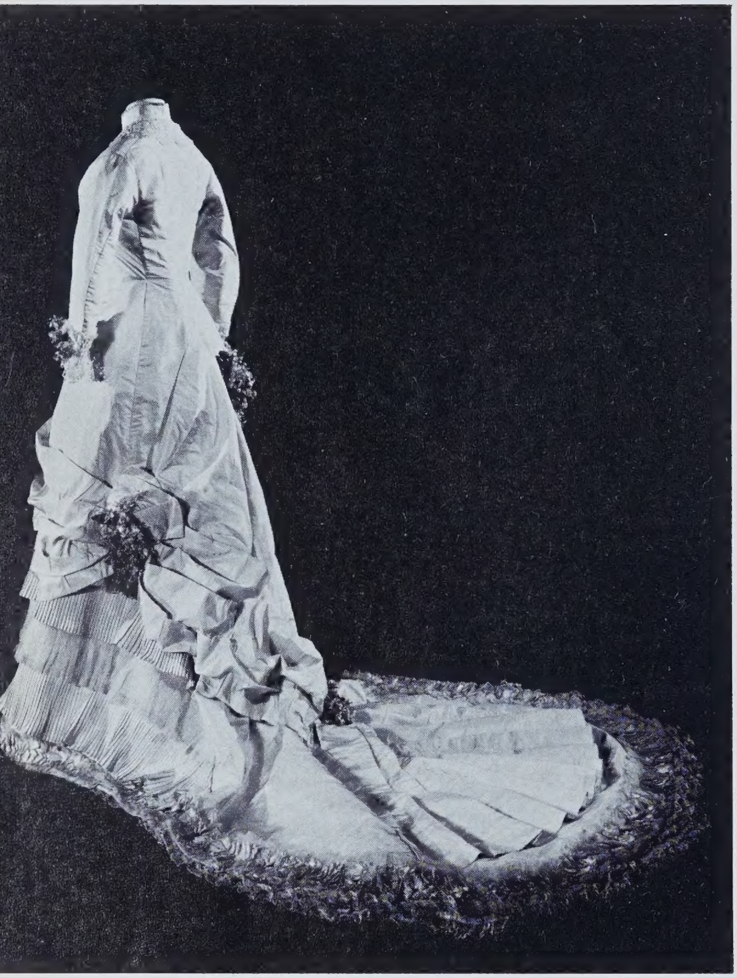
38 **SUMMER DRESS** Ontario, Simcoe County About 1880

White muslin with printed pattern of fern fronds and dots.



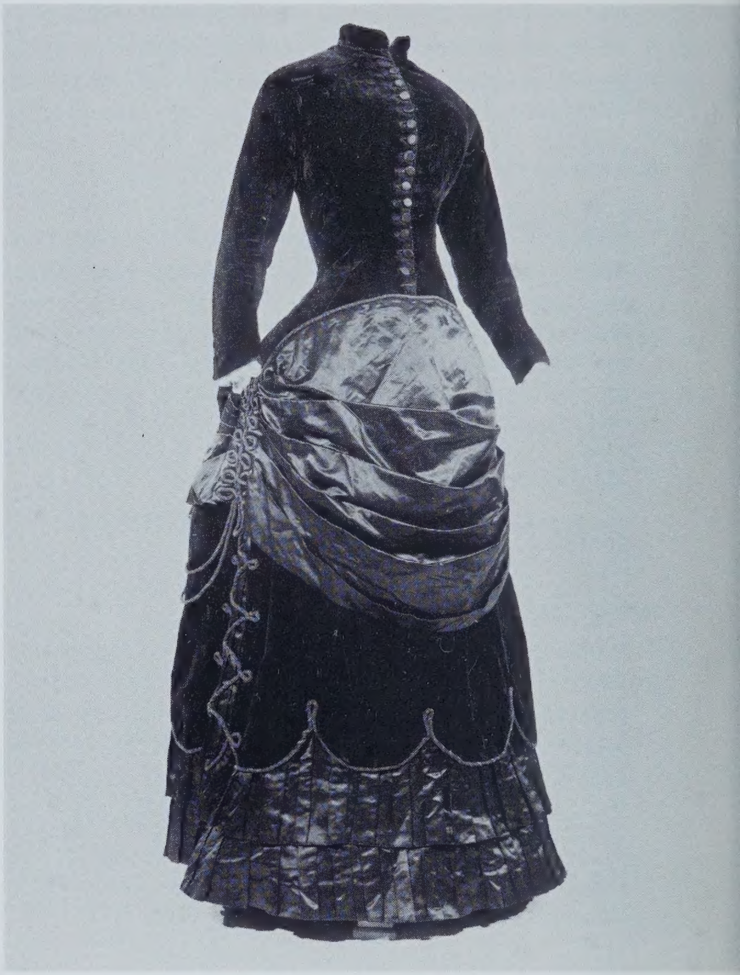
Dress of purple ribbed silk and satin worn in Toronto in 1872 **(35)**

Robe de soie à côtes et satin pourpre portée à Toronto en 1872 **(35)**



Pink silk wedding dress worn in Toronto. 1875–1876 **(37)**

Robe de mariée de soie rose, portée à Toronto. 1875–1876 **(37)**



Deep red plush and satin dress worn in Toronto about 1880 **(39)**

Robe rouge foncé de peluche et satin portée à Toronto vers 1880 **(39)**

Two-piece. Fitted polonaise bodice, with buttoned back opening, extends into panniered overskirt which is raised in front by vertical gathers and at sides by shirring. Edged with lace. Long sleeves finished with lace-edged frill. Unlined skirt pleated, at front and sides, and gauged at back to waistband. Trimmed below polonaise with band of ruching and two frills.

(Neg.66TEX341–343) CC66
Lent by Simcoe County Museum

39 **AFTERNOON DRESS** Toronto About 1880

PHOTO LEFT

Deep red plush and satin trimmed with matching cord. Two-piece. Long, fitted plush bodice with buttoned front opening. Back cut in six pieces. Long sleeves with narrow under-piece. Satin, draped over hips and falling down back over small bustle, is stitched to bodice and finished with looped cord at sides. Skirt of plush, and pleated and puffed satin, built on cotton foundation. Cord trimming follows line of that on bodice. Worn day after wedding and called a "day after" dress.

Acc. no. 966.101.1 a and b (Neg.67TEX8–11)
Gift of Lt. Colonel J. Murray Muir

40 **AFTERNOON DRESS** Worn in Winnipeg About 1882

PHOTO PAGE 40

Brown satin, figured in lighter shades, and matching plain brown satin. Trimmed with yellow shell buttons. Two-piece with separate train. Fitted and boned figured satin bodice with short pointed basques. Buttoned front opening. Stand-up collar. Three-quarter length sleeves. Basques hidden by plain and figured satin panels which extend down back over bustle and pleated satin drapery across front. Skirt of plain satin has gored yoke, two overlapping tiers of box pleats and, below them, three frills built on cotton foundation. Built-in bustle composed of two flexible steel strips held in curve by tapes. Long separate train of puffed plain satin edged with frill. Buttons onto skirt under back drapery.

Acc. no. 961.115.31 a–c (Neg.66TEX273–277)
Gift of Mrs. J. W. L. Forster Estate

41 **WEDDING DRESS** Ontario, Patterson 1885

White satin trimmed with lace and orange blossoms. Two-piece. Square-necked, fitted and boned pointed bodice with basque at back. Fronts, pleated from shoulder seam, finished with lace frill down either side of buttoned front opening. Three-quarter length sleeve with lace frill. Skirt, pleated down right side, has pannier draped around left side. Trained back of skirt attached to waistband with free-standing pleats. Skirt and train edged with pleated frill. White kid slippers with large bow and medium heels were worn with it. Original wreath of orange blossoms and net veil. Invitation also preserved. Dress illustrated in Women's Costume in Ontario 1867–1907, *p. 6.*

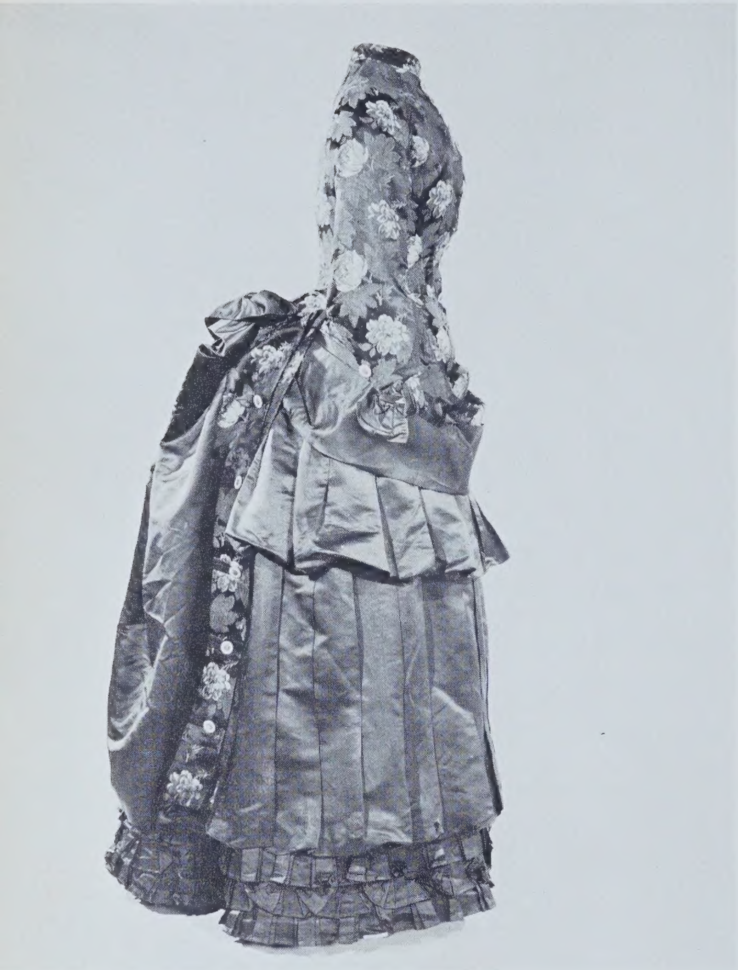
Acc. no. 963.117.1 a–g (Neg.65TEX258 and 259)
Gift of Mrs. R. G. Tamblyn

42 **BALL GOWN** Ontario, Brantford About 1885

PHOTO PAGE 41

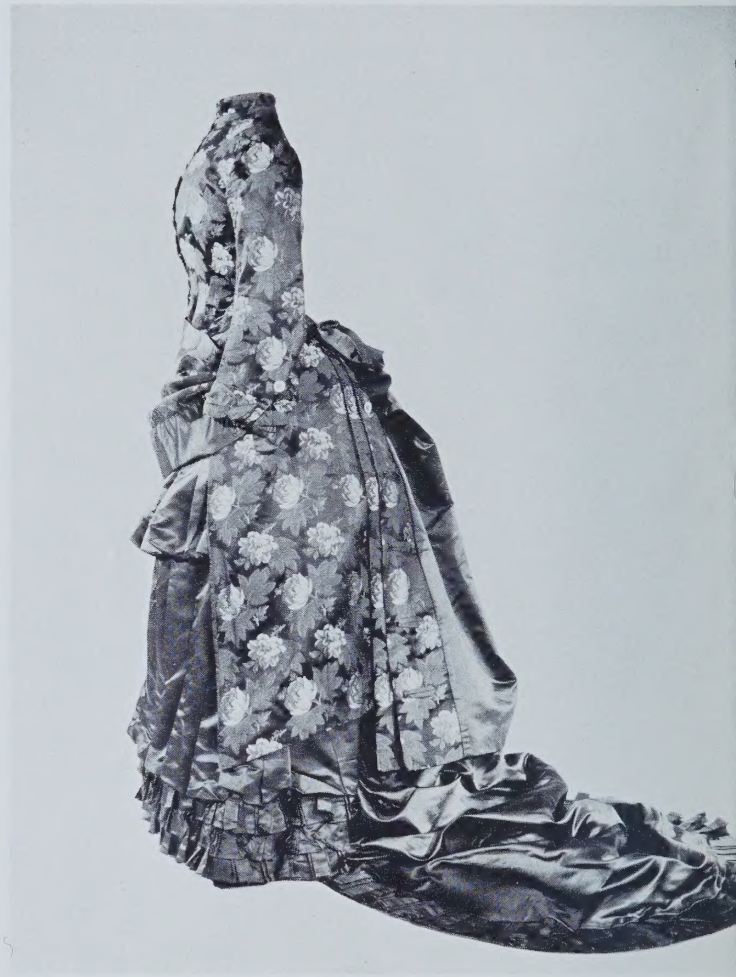
Mauve poplin printed in pattern of stripes and yellow roses. Trimmed with lace and mauve satin. Two-piece. Fitted and boned pointed bodice with pleated panel of satin at front and back edged with lace which extends around low square neckline. Buttoned and hooked front opening. Very short sleeve covered with frills of lace. Skirt front of satin covered with diagonal flounces of lace. Pleated satin panel down left side, draped one at right. Long printed poplin train stitched to back yoke of skirt with free-standing pleats. For details of construction see pattern.

Acc. no. 949.98.1 a and b (Neg.66TEX269–272)
Gift of Mrs. H. W. Fitton



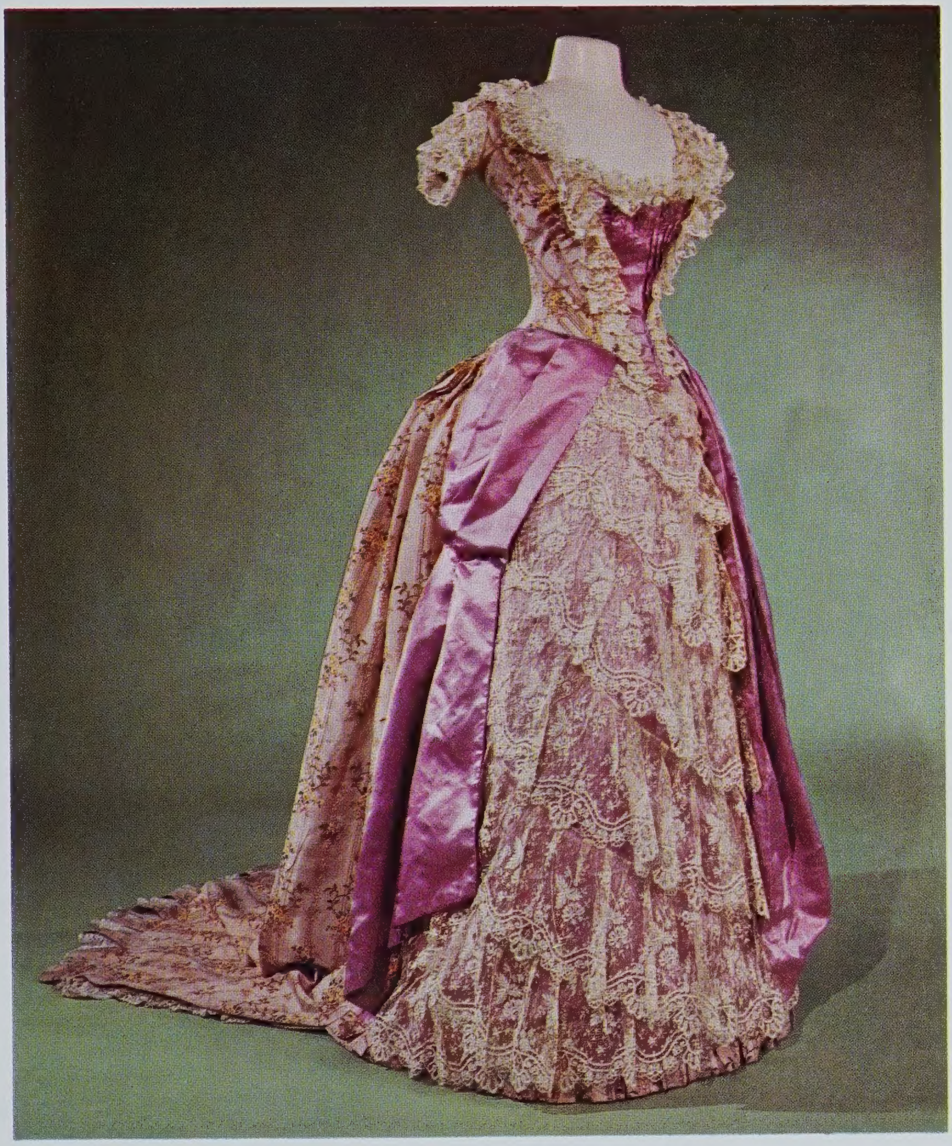
Brown satin and patterned silk dress
without train
Worn in Winnipeg about 1882–1883 **(40)**

Robe de satin brun et de soie à dessins
sans traîne
portée à Winnipeg vers 1882–1883 **(40)**



Brown satin and patterned silk dress
with detachable train
Worn in Winnipeg about 1882–1883 **(40)**

Robe de satin brun et de soie à dessins
avec traîne amovible
portée à Winnipeg vers 1882–1883 **(40)**



Printed poplin and satin ball gown worn in Ontario
about 1885

(42)

Robe de bal en popeline et satin imprimés,
portée en Ontario
vers 1885

6 / COSTUMES WORN IN CANADA

between 1890 and 1907

This period opened with a change of emphasis. Interest shifted from the skirt to the bodice, particularly its sleeves and the elaborate trimming of the upper part. There were at the same time important structural changes in both bodice and skirt.

By 1890 the puffing of the sleeve at the shoulder had become an important feature. It was an upward puffing, as can be seen in no. 44, and not until 1893 did it begin to move outwards from the shoulder. Each year it swelled until it reached its greatest fullness in 1895; it was called the "leg of mutton sleeve" and is well illustrated in no. 46. For two years it was highly fashionable but it continued to be worn up to the end of the century as a glance at Eaton's or Simpson's catalogues or contemporary photographs will show. After 1896 it subsided into a round puff at the top of the arm, on an otherwise tight fitting sleeve and this slowly diminished; by 1901 all fullness at the shoulder had gone. The following year the sleeve began to expand around the forearm and in 1902 an open sleeve, as in no. 48, was fashionable in coats and suits and, with fullness gathered into a wristband, in dresses. In 1905 a full sleeve, reminiscent of the "leg of mutton", was worn on day and evening dresses and in the following year on suits and coats.

It was in this period too that the fitted bodice, so characteristic of the Victorian era gave way to one with soft folds and draperies. Except in summer cottons this is found in most dresses but was only a surface effect. The lining, to which the draping was attached was, in fact, a fitted and severely boned under bodice. This new construction shows best in the pattern for dress no. 45 of about 1894. Bodices, especially those for evening wear, were elaborately trimmed. Those for daytime were finished with a high, boned, stand-up collar. The waistline rose in the mid 90's, and dropped again at the end of the century to a deep pouched point in front as in no. 47. This characteristic of early Edwardian dresses persisted to the end of the period but a higher, straighter, waistline, was more fashionable.

The skirt no longer required an underskirt foundation. It was gored and fitted into a waistband, with darts at front and sides, and throughout the period the fullness was concentrated at the back either by pleats, as in the '90's, or by goring. Up to 1897 the skirt spread out at sides and back, in straight diagonal lines from hip to hem as in nos. 45 and 46. After 1897 the line softened, and the skirt fell smoothly over the hips and flared out at the knee as in no. 47. This style, with more fullness, had many variations in the early 20th century. Often it was pleated, ruffled, or frilled.

It was in the 1890's that two familiar women's outfits of the 20th century became established – the tailored suit with matching jacket and skirt worn with a blouse, and the blouse and skirt. The latter was tailored for day and dressy for evening wear.

The typical outdoor garment was the short flaring cape with stand-up collar and the fitted jacket. Coats followed the lines of the dress.

The hat finally banished the bonnet in the 1890's which continued to be worn only by the elderly. It had a small crown, a flat brim and was much trimmed. Usually worn straight on the head the trimmings shot out at jaunty angles. In the 20th century, still perched on a high coiffure the hat was larger but flat. Sometimes, as a "toque", the crown extended to the edge of the brim.

Shoes had slightly higher heels in the 1890's and were a little more pointed in the early years of the 20th century.

6 / CE QU'ON PORTAIT AU CANADA

entre 1890 et 1907

Cette période commença par un changement d'accent dans le costume. L'intérêt passa de la jupe au corsage, surtout à ses manches et aux garnitures recherchées du haut. Il y eut en même temps d'importants changements dans la forme des jupes autant que des corsages.

Un aspect de la mode qui prit de l'importance à partir de 1890 était la manche bouffant à l'épaule. La

manche bouffait en hauteur, comme on peut le voir au n°. 44, et ce n'est qu'en 1893 qu'on commença à la faire bouffer en largeur. Elle enflait chaque année davantage et atteignit toute son ampleur en 1895; on l'appelait la manche gigot et le n°. 46 en est une bonne illustration. Cette manche gigot fut très à la mode pendant deux ans, mais, comme le montrent les catalogues de Eaton et Simpson ainsi que des photographies du temps, on continua de la porter jusqu'à la fin du siècle. Après 1896 il n'y eut plus qu'un renflement ballon au haut du bras sur une manche qui pour le reste était étroite, et ce renflement même diminua graduellement; à partir de 1901 toute ampleur à l'épaule avait disparu. L'année suivante, la manche commença à s'élargir sur l'avant-bras et en 1902 la manche évasée que l'on voit au n°. 48, devint à la mode pour les manteaux et les ensembles et, avec l'ampleur prise dans une manchette, pour les robes. En 1905 les robes de ville et les robes du soir avaient des manches étoffées rappelant la manche gigot et l'année suivante on en vit même sur les ensembles et les manteaux.

Ce fut aussi pendant cette période que le corsage ajusté si caractéristique de l'ère victorienne fit place aux tissus souples et aux drapés. Sauf pour les cotonnades d'été, on trouve ceci dans presque toutes les robes, mais ce n'était qu'un effet de surface. La doublure à laquelle la draperie s'attachait formait en fait un corsage de dessous ajusté et extrêmement baleiné. Cette nouvelle façon est très bien illustrée par le patron pour la robe n°. 45 qui date d'environ 1894. Les corsages, surtout ceux des robes du soir, étaient garnis avec recherche. Ceux des robes de jour étaient finis d'un col montant baleiné. La taille se fit plus haute au milieu des années '90 et baissa de nouveau à la fin du siècle, formant une pointe très basse et blousante comme au n°. 47. Cette particularité des robes du début de l'ère édouardienne existait encore à la fin de la période, mais la taille plus droite et plus haute était plus en vogue.

La jupe n'avait plus besoin d'être soutenue par un jupon de bougran. C'était une jupe à godets, rentrant dans la ceinture grâce à des pinces sur le devant et sur les côtés avec, pendant toute cette période, l'ampleur dans le dos; on obtenait cet effet soit par des plis, comme pendant les années '90, soit par des godets festonnés. Jusqu'à 1897 la jupe s'évasait sur les côtés et dans le dos en lignes diagonales droites allant de la hanche à l'ourlet, comme le montrent les n^{os}. 45 et 46. Après 1897 la silhouette s'adoucit et la jupe suit la ligne naturelle des hanches pour s'évaser aux genoux comme au n°. 47. Ce style, avec plus d'ampleur, eut beaucoup de variantes au début du vingtième siècle. Il fut souvent plissé, froncé ou à volants.

C'est pendant les années 1890 que s'imposèrent deux ensembles bien connus de la mode féminine au 20ème siècle – le tailleur avec jaquette et jupe assorties que l'on porte avec une blouse, et l'ensemble blouse et jupe. Cette dernière était une jupe tailleur pour le jour et habillée pour le soir.

La tenue de ville typique était la petite cape évasée à col officier et la jaquette cintrée. Les manteaux épousaient la forme des robes.

Au cours des années 1890, le chapeau finit par détrôner le bonnet qui ne fut plus porté que par les personnes âgées. Petit de calotte, à bords plats, il était très garni. Il se portait généralement droit sur la tête avec ses garnitures jaillissant dans toutes les directions; au 20ème siècle, toujours perché sur une coiffure en hauteur; le chapeau était plus grand mais plus plat. Parfois, comme une toque, la calotte se prolongeait jusqu'à l'extrémité du bord.

Les souliers avaient des talons légèrement plus élevés pendant les années 1890 et ils étaient un peu plus pointus pendant les premières années du 20ème siècle.

DESCRIPTIONS

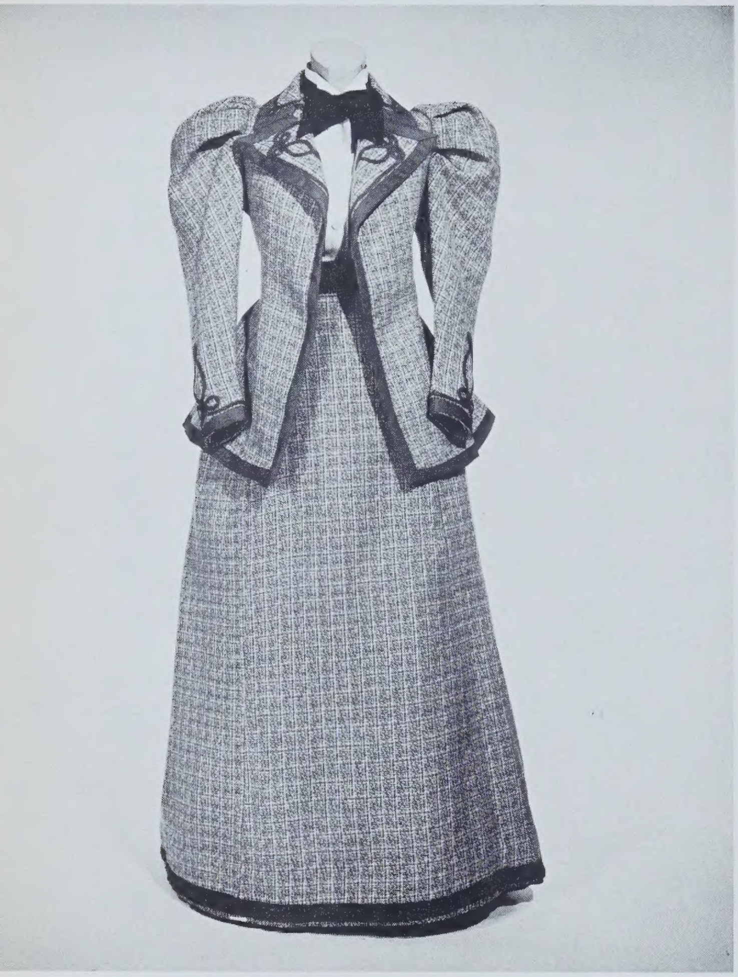
43 TEAGOWN with matching shoes Toronto 1890

Yellow satin damask and ivory satin trimmed with yellow glass beads. Boned lining of fronts and sides cut on princess lines. Front of bodice cut as bolero, edged with beads, over long, loose, satin panel which is pleated to V neck and held below waist by yellow ribbon tie. Hooked front opening to below waist. Back boned and fitted. Trained skirt sections pleated at waist to form bustle. Scalloped stand-up collar edged with beads. Elbow length sleeves slit and filled with pleated satin. Slippers, of yellow damask, have low heels, rounded toe, and made-up bow. Part of donor's trousseau.

Acc. no. 939.39.1, 2 a and b (Neg.64TEX154, 155 and 165)
Gift of Mrs. L. H. Baldwin

44 WALKING DRESS Worn in Ontario, probably Brantford
About 1891

Teal blue wool and velvet. Long, fitted, boned and lined bodice. Back cut en princesse. *Velvet fronts extend to hips.*



Brown and gray tweed reefer and skirt worn in Toronto about 1896 **(46)**

Veste et jupe de tweed brun et gris portées à Toronto vers 1896 **(46)**

Plastron of diagonal folds opens at left. Flaring stand-up velvet collar. Long, narrow sleeves with velvet cuffs puffed and gathered at armhole and diagonally pleated at shoulders. Skirt has fall front tying at back like an apron. Fancy frilling around bottom and multiple inverted pleat at back.

Acc. no. 965.77.2 (Neg.66TEX459–461)
Anonymous Gift

45 EVENING DRESS with daytime accessories   Toronto
About 1894

PHOTO RIGHT

Lilac corded silk trimmed with darker velvet and passementerie. Two-piece. Fitted and boned underbodice. Slightly pointed bodice. Fronts and back have pleats radiating to square neckline trimmed with velvet and pessementerie. Hooked front opening. Short puffed sleeves gathered into armhole. Slightly trained, gored, skirt gauged at centre back. For construction details see pattern draft. Waistband reads 'Wm Stitt and Co. Toronto.' There is a high-collared yoke which fits under neckline of dress and narrow wrist-length sleeves to tack under puffed sleeves making dress suitable for daytime wear.

Acc. no. 964.83.1 a–e (Neg.64TEX156–159)
Gift of Mrs. R. D. Seagram

46 JACKET AND SKIRT   Toronto   About 1896

PHOTO LEFT

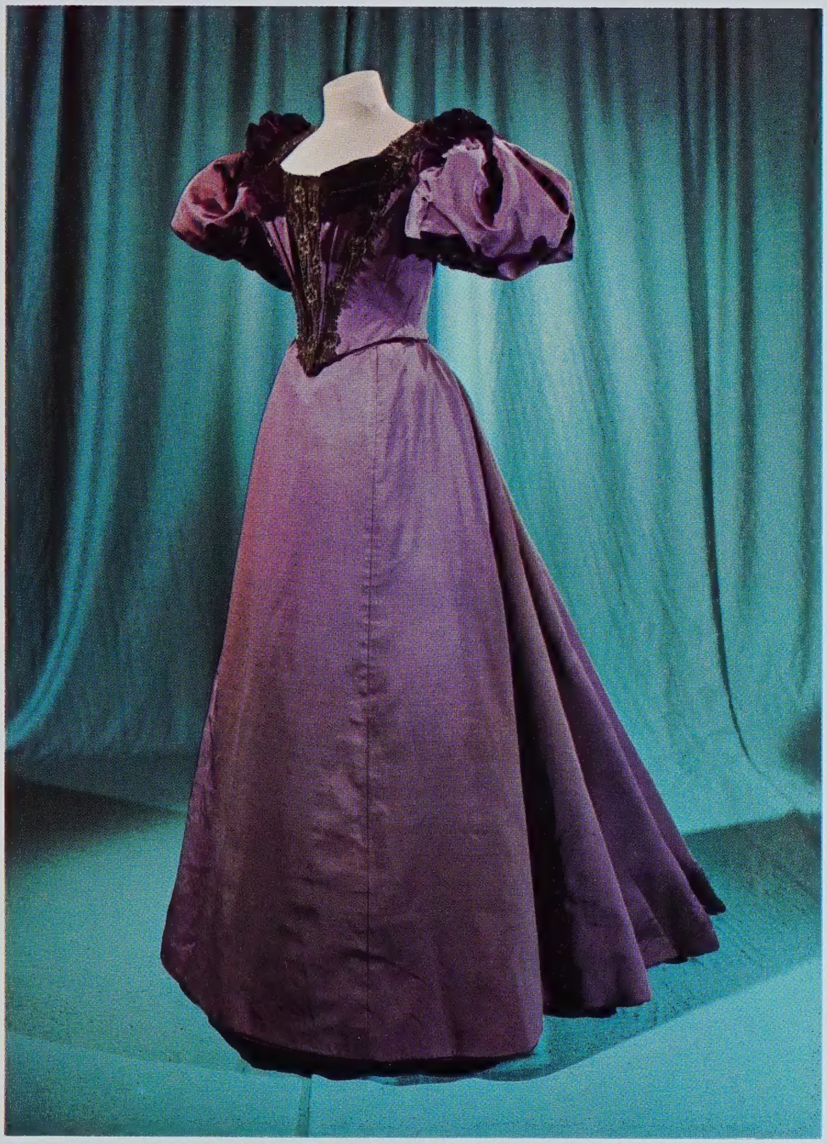
Shades of brown and gray wool, in broken twill, trimmed with brown silk braids. Long 'reefer' jacket loose in front. Fitted back flares below waist. Turn-down collar and wide lapels trimmed with wide and narrow braids. Sleeves very wide at shoulders and pleated into armholes. Trimmed with braids at wrists. Gored skirt fitted with darts into waistband. Pleats over back opening. Hem edged with band of wide braid.

Acc. no. 930.66.3 a and b (Neg.65TEX252 and 253)
Gift of Mr. Wood

47 DINNER DRESS   Toronto   About 1900

Pale mauve figured satin and matching plain satin trimmed with lace and applied gilt thread. Two-piece. Fitted and heavily boned underbodice with hooked front opening. Bodice has pleated back and pouched front with opening at left. Square neck filled with pleated chiffon yoke and high boned collar. Elbow-length sleeves finished with lace frill. Bodice trimmed with lace panels edged with gilt thread. Trained, gored skirt with three frills at bottom widening around train. Woven waistband reads 'Wm Stitt & Co. Toronto'. Considerably restored.

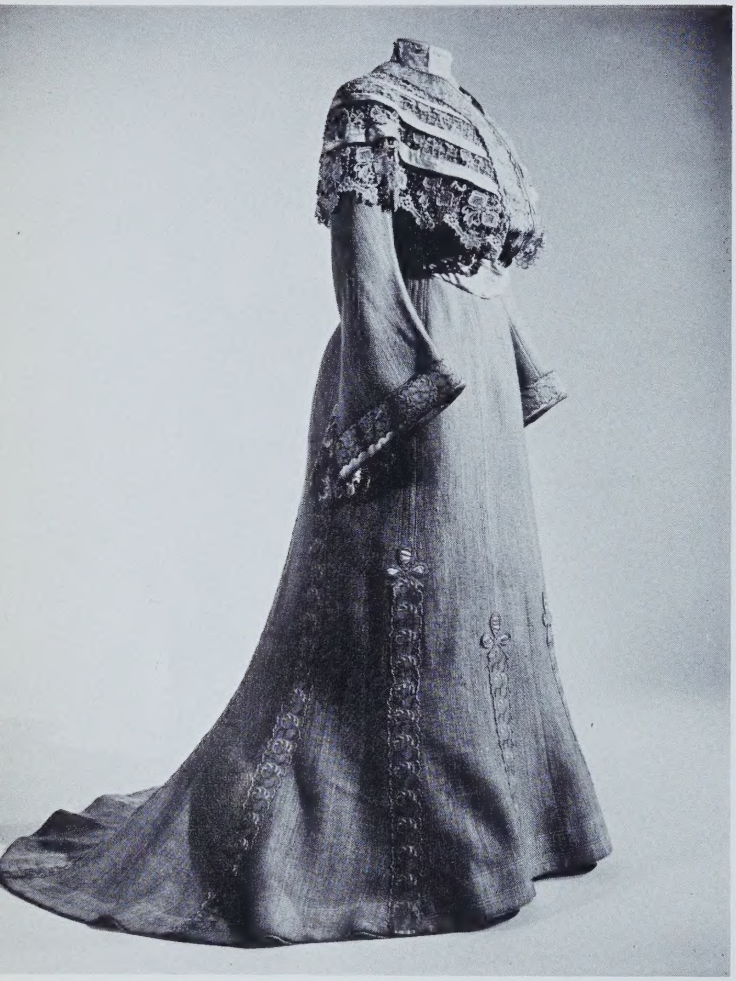
Acc. no. 950.10.1 a and b
Gift of Mrs. H. V. Blackstock



Ribbed silk dinner dress made in Toronto
about 1894

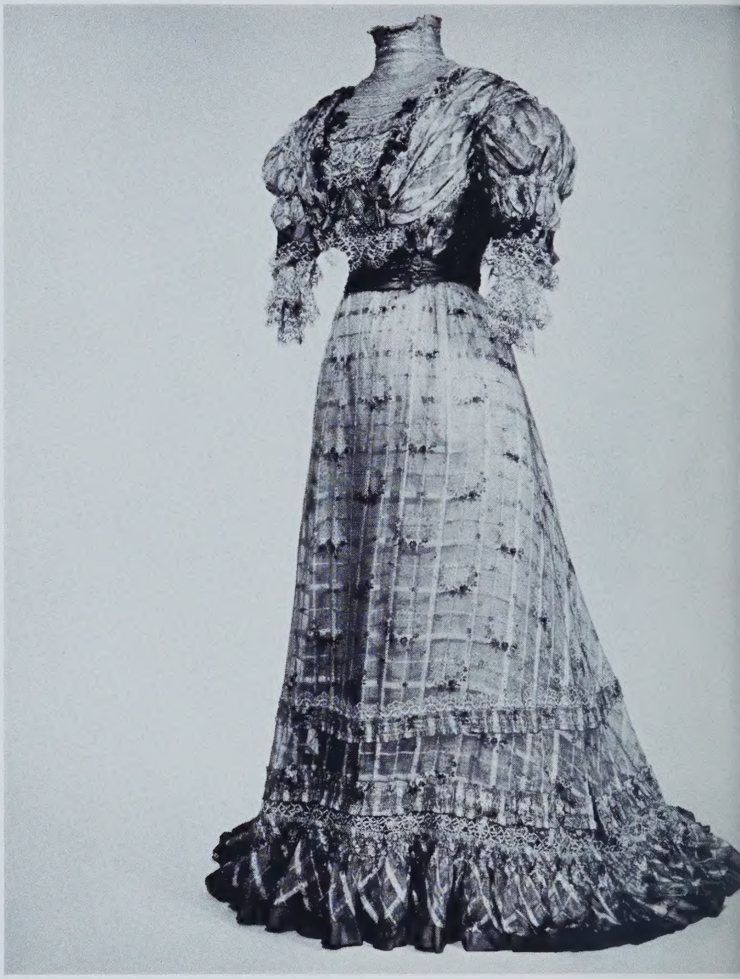
(45)

Robe de dîner de soie à côtes faite à Toronto
vers 1894



Pale blue tweed shooting suit trimmed
with lace and satin
Made in Toronto about 1902 **(48)**

Ensemble de chasse en tweed bleu pâle
avec une garniture de dentelle et de satin
Fait à Toronto vers 1902 **(48)**



Printed muslin garden party dress
Toronto. About 1906–1908 **(50)**

Robe de garden-party de mousseline imprimée
Toronto, vers 1906–1908 **(50)**

48 SHOOTING SUIT Toronto 1902

PHOTO LEFT

Pale blue tweed trimmed with heavy machine-made lace, bands of embroidered muslin, and white satin. Jacket has fitted back and pouched front. V neck with hooked opening. Pointed waist finished with pleated satin waistband. Sleeves flare at wrist. Turn-back satin cuffs and deep slit with frill of lace. Cape-like collar of bands of lace and satin. Embroidered muslin on neck, fronts, and cuffs. Trained, gored, and flaring skirt. Opens with dome fasteners. Seams trimmed with embroidered muslin. Woven label read 'O'Brien Tailor, Toronto'. Also 'By Royal Warrant of H.R.H. the Prince of Wales' and 'By Appointment of Her Excellency The Countess of Aberdeen'. Bodice missing. Made for the Scottish shooting season.

Acc. no. 959.156.8 a and b (Neg.66TEX338–340)
Gift of Mrs. F. C. Ryan

49 SUMMER DRESS Boston, worn in Vancouver 1902–1903

Blue and white striped silk trimmed with lace and black and white velvet ribbon. Two-piece. Fitted and boned underbodice with hooked front opening. Bodice pleated at back and pouched at front with dome fastener opening. Wide neckline and short sleeves finished with lace frills and velvet ribbon. Ribbon at waist. Gored skirt with deep pleated flounce below knee. Waistband stamped 'Harrigan, Boston'.

Acc. no. 947.108.3 a and b
Gift of Mrs. H. B. Burnham

50 GARDEN PARTY DRESS Toronto 1906–1908

PHOTO RIGHT

Sheer mauve checked muslin, printed with rose sprays and trimmed with mauve satin, embroidered pansies, and Maltese-type lace. Two-piece. Fitted and boned cotton underbodice. Hooked front opening. Bodice gathered to frilled square neck and at waist centre front. Back pleated at waist. Lace-edged panel draped over shoulders. Hooked and dome fastener front opening under left panel. Neck filled with high-collared net and lace yoke. Satin waistband. Short sleeves with double puff finished with satin band. Net three-quarter length undersleeves covered by three lace frills. Pansies applied around neck and satin armbands. Slightly trained, gored, skirt gathered to waistband at back. Lower part trimmed with lace, frilling, and flounce.

Acc. no. 964.259.2 a and b (Neg.65TEX248 and 249)
Gift of Mrs. John MacIntosh Duff

51 COAT AND SKIRT Toronto, worn in Fort McLeod, Alberta 1907

Green cotton velvet trimmed with ribbon brocaded with coloured silks and gilt threads. Fitted three-quarter length coat cut on princess lines with flaring skirt and back vent. Buttoned opening to waist. Turn-down collar with lapels faced with ribbon. Long sleeves, with turn-back cuffs, pleated into armholes. Narrow tapering insets of ribbon, from shoulders to waist, front and back, and on cuffs. Gored skirt with stiched-down pleats to knee in front, but shorter at back. Made for a bride who went west after her marriage.

Acc. no. X PI 13,727 A and B (Neg.1–5, 1–6 and 1–7) CC67.22
Lent by the Glenbow Foundation

7 / COSTUMES WORN IN CANADA

between 1908 and 1929

The costumes in this group each show characteristics of this revolutionary period in women's dress – a vertical line, an easy fit, and a casting away of restrictive underpinnings – all features shared with that earlier revolution in women's dress at the end of the 18th century.

By 1908 a vertical line was evident in the narrowing of the skirt, and this shows well in the straight front and back panels of no. 55. A higher waistline, accentuating the long lines of the skirt, came in about 1907 but the pointed waist remained in favour here until 1911. By then the vertical line had crystallized into a tubular silhouette. The velvet suit no. 57, has only a suggestion of fitting in the jacket and a low, inverted pleat at each side of the skirt. The hobble skirt, a Parisian innovation, which shackled women of fashion for four years (1910-1914), was in many cases only a surface impression here, and skirts, while appearing to be hobbled, often had a subtle cut or unobtrusive pleating to allow the wearer some freedom of movement. No. 56, brought from Paris in 1910, is a stylish example of an early hobble skirt. It was banished in 1914, following the outbreak of World War I, and by 1915 a full, swinging skirt, see no. 59, shorter than ever before and sometimes up to the tops of the universally worn laced kid boots. It was a short-lived fashion; by 1918 skirts were again long and the vertical line once more prevailed. In 1920 the waistline began to drop and by 1923 had reached the hips, see no. 61. There it remained until 1930 when it returned to its natural position. At the same time – 1920 – the skirt began to rise again but in 1923 dipped briefly to the ankle. By 1926 it was up to the knee and remained there until 1929.

After 1909, boning was light, usually confined to a wide inner waistband of belting, and the underbodice was often of a thin silk. The tunic dress, no. 55, being a summer dress, has neither underbodice nor waistband and was probably worn with a petticoat. There are waistbands of wide, fitted and boned belting in the two suits nos. 54 and 56. By the early 1920's, when the complicated drapings of the late 1910's and their equally intricate fastenings were discarded, in favour of the simpler trimmings of the straight cut dress, the underbodice also disappeared being replaced by a matching or contrasting slip, sometimes stitched in as in no. 58. The dresses of the 1920's were revolutionary in their simplicity, and required only a tie at the throat, as in no. 60, dome fasteners on the shoulder or at the side, no. 59, or a belt or sash tied tight around the hips as in no. 64. It was in this decade that the now traditional opening in the left side seam came in. The beaded evening dresses, for which the 1920's are famous, usually have no openings and slipped on over the head. In this decade rayon, or "artificial silk", gained in popularity, as a substitute for real silk, for both dresses and the all important silk stockings.

Outdoor wear echoed the lines of dresses. Millinery, on the other hand, until World War I, acted as a counter balance. Between 1908 and 1913 as dresses became narrower, hats became larger reaching an unprecedented size and breadth about 1912. Loaded with flowers, feathers and ribbons they all but weighed down the willowy silhouette beneath them. They too were banished with the outbreak of World War I in favour of a more severe line in crown and brim, but often worn at a rakish angle. From the war years on the crown began to settle more firmly on the head and gradually moved down to the ears. Both wide and narrow brims were worn and were often sharply turned up. Trimmings were no longer extravagant. By 1924 the crown was well over the forehead and the wide brim extended sideways. The wide brimmed "Gloria Swanson" hat, with tailored bow across the brimless back, was a "must" for every teenager in 1925. The cloche hat, down to the eyebrows and over the ears, was in by 1926. Its brim was very narrow and hung over the eyes.

The characteristic footwear of the second decade of the century was, for daytime wear, the high laced or buttoned boot, sometimes two toned. Stylish evening slippers had tongues and buckles. Both had pointed toes and spool heels. A typical shoe of the 1920's was the unadorned pump with a high straight heel and round toe.

7 / CE QU'ON PORTAIT AU CANADA

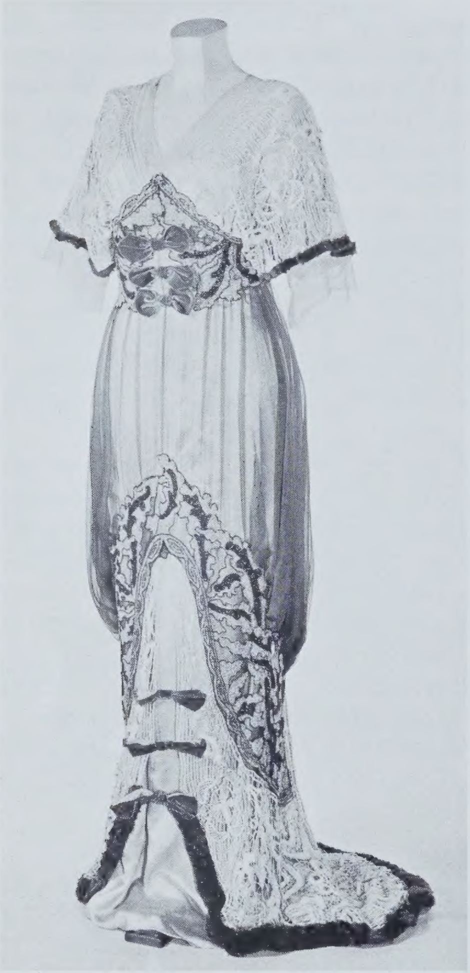
entre 1908 et 1929

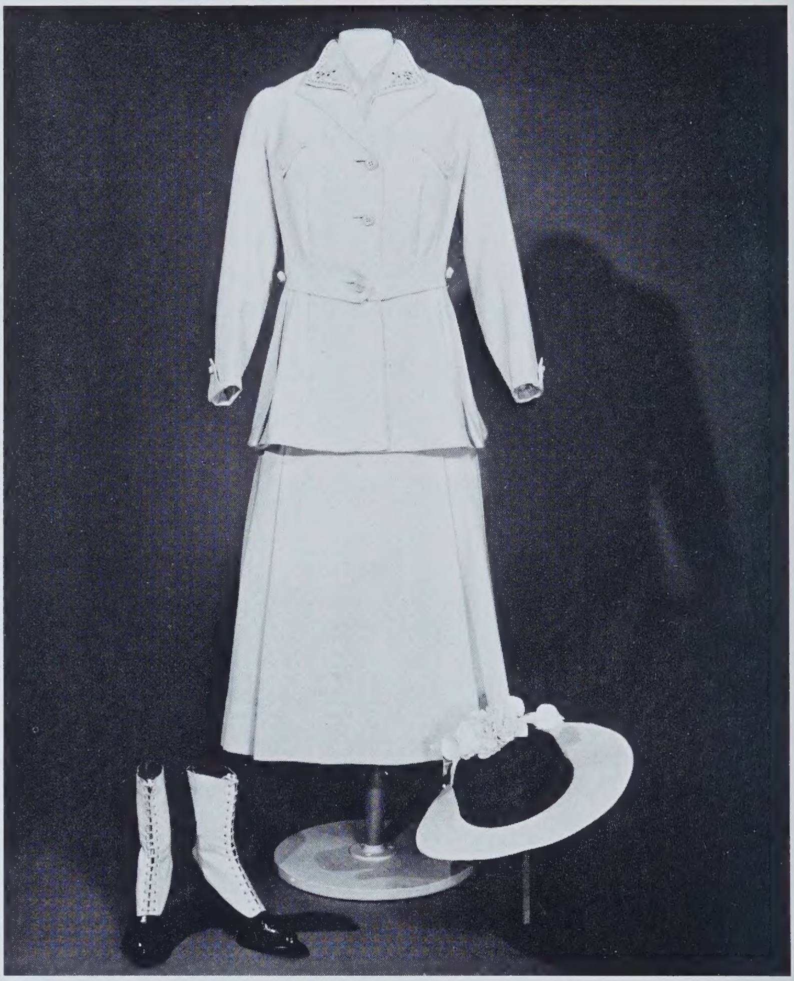
Les costumes de ce groupe montrent tous les traits caractéristiques de cette période révolutionnaire de la mode féminine — ligne verticale, aisance de mouvement, et élimination des armatures encombrantes et restrictives — mêmes caractéristiques que celles de cette autre révolution vestimentaire, celle de la fin du 18ème siècle.

A partir de 1908, le rétrécissement de la jupe indique nettement une coupe en longueur; ceci se voit bien aux pans droits du devant et du dos au n°. 52. Vers 1907, une taille plus haute, soulignant la coupe allongée de la jupe, fit son apparition, mais la taille en pointe resta en vogue ici jusqu'en 1911. Entre temps la ligne verticale s'était cristallisée en une silhouette tubulaire. Le tailleur de velours n°. 54, n'a qu'un soupçon d'ajustage à la jaquette et un pli creux de chaque côté au bas de la jupe. La jupe entravée, une innovation parisienne, qui gêna le mouvement des élégantes pendant quatre ans (1910-1914), n'eut ici dans bien des cas que l'apparence d'un fourreau, et tout en ayant l'air d'être entravées, les jupes avaient souvent une fente peu visible ou des plis discrets qui permettaient à celles qui les portaient une certaine liberté de mouvement. Le n°. 53, apporté de Paris en 1910, est un exemple très coquet d'une des premières jupes entravées. Elle fut proscrite en 1914, à la suite de l'ouverture des hostilités de la première guerre mondiale, et remplacée en 1915 par une jupe en forme (voir n°. 56), plus courte que jamais, n'arrivant parfois qu'au haut des bottines de chevreau à lacets que tout le monde portait. Cette mode ne dura pas; dès 1918, les jupes s'allongèrent à nouveau et la ligne verticale domina de nouveau la mode. En 1920, la taille commenca à baisser, et en 1922, elle avait atteint les hanches, voir le n°. 58. Elle resta là jusqu'en 1930 où on la retrouve à sa place naturelle. En même temps — 1920 — la jupe recommença à raccourcir, mais en 1922, elle tomba brièvement aux chevilles. En 1926, elle arrivait au genou où elle devait rester jusqu'en 1929.

Après 1909, on fit très peu usage des baleines; on se contentait d'une large ceinture fixée sur l'envers de la jupe, et le cache-corset était souvent fait de soie fine. La robe tunique n°. 55, étant une robe d'été, n'a ni cache-corset, ni ceinture et se portait probablement avec un jupon. Les ensembles n^{os}. 54 et 56 ont tous deux de larges ceintures de gros-grain ajustées et baleinées. A partir du début des années 1920, lorsque les drapés compliqués de la fin des années 1910 et leurs agrafes tout aussi complexes furent abandonnés, pour faire place aux garnitures plus simples de la robe droite, le cache-corset disparut également et fut remplacé par la combinaison assortie ou de ton opposé, qui était parfois cousue à la robe, comme au n°. 58. Les robes des années 1920 étaient révolutionnaires par leur simplicité et il ne leur fallait qu'une cravate autour du cou, comme au n°. 60, des boutons pression sur l'épaule ou au côté, n°. 59, ou bien une ceinture ou un large ruban serré autour des hanches, comme au n°. 64. La tradition veut que de nos jours on place l'ouverture de la robe ou de la jupe sur la couture gauche; c'est pendant les années '20 que commença cette tradition. Les robes du soir perlées qui firent la célébrité des années 1920, n'ont généralement pas d'ouverture et se passent par-dessus la tête. Pendant cette décade, au lieu de la soie naturelle, on utilise de plus en plus volontiers la rayonne ou soie artificielle pour les robes et surtout pour les indispensables bas de soie.

Les vêtements de ville répétaient la ligne des robes. Par contre, jusqu'à la première guerre mondiale, les chapeaux eurent une évolution tout à fait opposée à celle des robes. Entre 1908 et 1913, au fur et à mesure que les robes rétrécissaient, les chapeaux devinrent de plus en plus grands, atteignant vers 1912, des proportions jamais vues jusqu'alors. Chargés de fleurs, de plumes et de rubans, ils écrasaient la silhouette élancée qu'ils coiffaient. Eux aussi furent proscrits à la suite de l'ouverture des hostilités de la première guerre mondiale, pour être remplacés par des chapeaux aux lignes plus sévères, mais qui se portaient avec désinvolture sur l'oreille. Après la guerre, on commença à enfoncer plus solidement la calotte sur la tête, pour en arriver graduellement à ce qu'elle recouvre les oreilles. Les bords pouvaient être petits ou grands et se portaient souvent relevés. Les garnitures n'étaient plus extravagantes. A partir de 1924, la calotte couvrait une bonne partie du front et les larges bords s'étendaient sur les côtés. Le chapeau à larges bords "à la Gloria Swanson", avec son noeud tailleur remplaçant le bord à l'arrière du chapeau, était de rigueur pour toutes les jeunes filles de 1925. Le chapeau cloche qui descendait jusqu'aux sourcils et par-dessus les oreilles, était déjà en vogue en 1926. Il avait un bord





Dress of grey-brown sheer silk pink satin, lace and mole fur worn in Toronto in 1910 **(53)**

Robe de soie fine gris-brun, de satin rose, de dentelle et de taupe portée à Toronto en 1910 **(53)**

White wool suit worn in Toronto 1915–18 with hat and boots of same period **(56)**

Ensemble de laine blanche porté à Toronto en 1915–18 avec chapeau et bottes de la même période **(56)** très étroit, rabattu sur les yeux.

La bottine à haute tige lacée ou à boutons, quelquefois de deux couleurs, était la chaussure de ville caractéristique de la deuxième décade du siècle. Pour le soir, on portait d'élégants souliers à languettes et à boucles. Les bottines et les souliers avaient tous deux des bouts pointus et des talons Louis XVI. L'escarpin sans ornement, à bout rond et talon haut et droit, était typique des années 1920.

DESCRIPTIONS

52 **WEDDING DRESS** with matching hat Montreal 1908

Dull lilac corded silk trimmed with lace and gilt-embroidered net. Two-piece. Fitted and boned underbodice with hooked back opening. Bodice pleated down each side. Front panel finished with two self-covered buttons. Hooked back opening. Square neck filled with high-collared yoke of embroidered net. Pleated ribbon waistband curves down in front. Short tucked sleeves with embroidered net undersleeve to wrist. Gored skirt. Front and back panels extend to hem; sides only to curved bands with pleated fullness below. Waistband inside reads 'Helen D. Rhind, Montreal'. Hat of wired imitation ivory straw trimmed with profusion of white lilac, violets and other flowers hiding wide, high, flat crown. Small head-ring. Narrow brim. Label inside reads 'Henry Morgan and Co. Limited, Colonial House, Montreal'.

Acc. no. 942.27.8 a and b and c (Neg.66TEX462)
Gift of Miss Elsbeth Wilson

53 **EVENING DRESS** Paris Worn in Toronto 1910

PHOTO LEFT

Heavy handmade lace, gray-brown and ivory sheer, soft, silk, and green-backed pink satin. Trimmed with black and clear glass beads and mole fur. Satin underdress with fitted sleeveless bodice. Ivory silk bodice with V neck and kimono sleeves covered with wide lace edged with fur. Lace extends into panel down back. Dome fastener back opening. Band of solid beading, in leaf pattern, cut in inverted V under bust line to meet point of neck and to which brown silk skirt is gathered. Lower part of skirt gathered into similar beaded band below knee. Flared flounce of fur-edged lace around bottom forms slightly trained skirt. Front of skirt slit, to show satin underdress, and held by three velvet bows.

Acc. no. 952.203.1 (Neg.2W59)
Gift of Miss Hattiemae Austin

54 **SUIT** Toronto 1911–1914

Striped velvet, black shading to gray, trimmed with heavy bobbin lace. Long, loose-fitting, double-breasted jacket cut with diagonal seams at back. Right front cut diagonally with hooked opening at point and large decorative button. Wide flat collar with large lace under-collar. Long straight sleeves with turn-back cuff and deep lace under-cuff. Narrow, gored skirt. Diagonal seams echo cut of jacket. Large decorative button and inverted pleat at each side. Wide fitted waistband of belting. Label reads 'O'Brien's Limited Toronto'; also 'By Royal Warrant of H.R.H. Prince of Wales', 'by Appointment of her Excellency the Countess of Aberdeen' and 'by Gracious permission of Lady Minto'.

Acc. no. 965.227.1 a and b (Neg.67TEX33–35)
Gift of Mr. John M. Morley

55 **TUNIC DRESS** Toronto About 1913

White embroidered cotton net trimmed with small turquoise blue beads. Straight bodice with short kimono sleeve. Dome fastener back opening. Rounded V neck and sleeves edged with net frills and beads. Bodice, and straight skirt with tunic, gathered to under-waistband of wide belting.

Acc. no. 959.107.4
Gift of Dr. Helen Davies

56 **SUIT** Toronto 1915–18

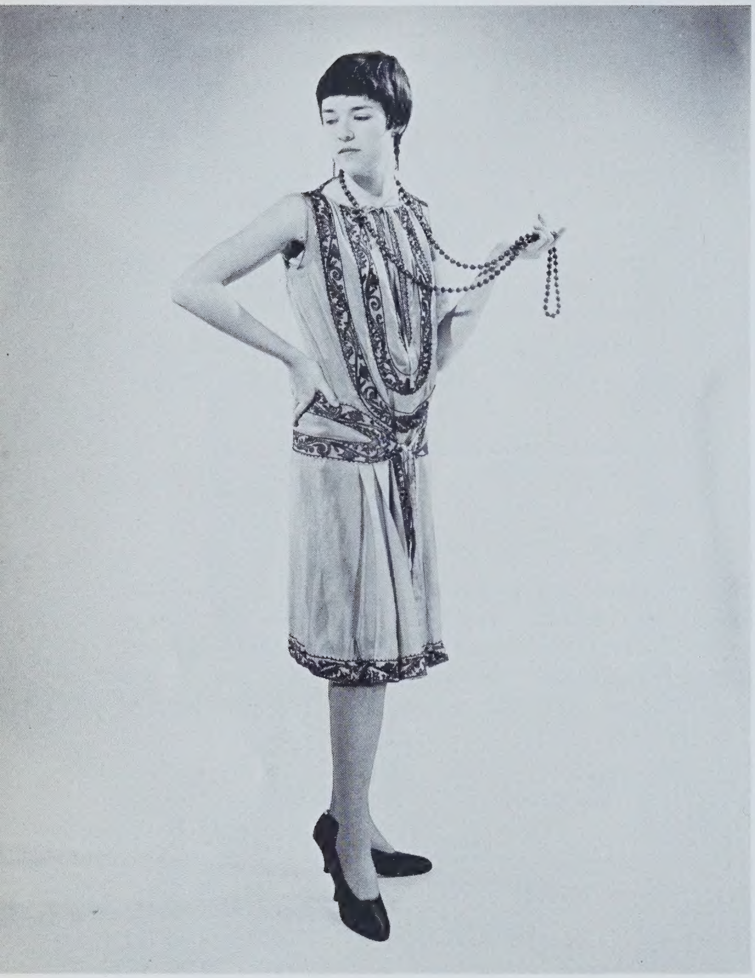
PHOTO RIGHT

Cream wool twill trimmed with embroidery in black and white silk. Long, loose-fitting, belted, and pleated jacket flares out from waist. Closes with two buttons above, and one on, belt. Turn-down collar with lapels. Silk embroidered over-collar. Long narrow sleeves with triangular cuffs. Skirt has wide, gored, front panel with side pleats. Back cut with double yoke. Upper one terminates in pocket flaps at sides; lower one cut in one with side panels. Gored back gathered into lower yoke. Wide boned waistband of belting.

Acc. no. 959.43.13 a and b (Neg.67TEX19–22)
Gift of Mrs. F. W. Trusler

57 **TEA GOWN** Toronto 1910–1920

Violet panne velvet patterned in green and white and trimmed with green and white net and amethyst glass beads. Loose-fitting V necked bodice. Cross-over front opening to waist at right side-seam. Fullness pleated at left side. Long open sleeves. Flaring, trained skirt cut in one with bodice at back. Dyed scroll and flower panel extends front and back from hem to above waist. Border on neck



Coral pink silk evening dress bought in Paris and worn in Toronto. 1925 **(60)**

Robe du soir de soie rose coralline. Achetée à Paris et portée à Toronto. 1925 **(60)**

and sleeves. Line of beads around neck. Worn by Lady Walker.

Acc. no. 925.38.4 (Neg.67TEX27 and 28)
Gift of Mrs. A. C. Webb

58 AFTERNOON DRESS Made in Welland and worn in Toronto 1922

Black silk lace and turquoise crêpe trimmed with artificial flowers. Made of two lengths of wide lace joined at shoulders. One forms front of dress and extends from left side to right wrist where patterned border is stitched to form sleeve with hanging panel. The other length forms the back and left sleeve. Two rows of gathering stitched to turquoise slip to suggest hip band. Narrow belt with spray of flowers. Wide straight neck bound with turquoise crepe. Hat of black panne velvet with soft, draped crown and wide brim trimmed with osprey plumes. Label reads 'Miss R. M. Cooper, 23 West Main St. Welland'. Probably an import.

Acc. no. 965.91 a, b and c
Gift of Dr. Doris Howell

59 EVENING DRESS Paris Worn in Toronto 1924

Sky blue chiffon trimmed with royal blue, medium blue, and clear glass beads and rhinestones. Straight bodice with low V neck front and back and long, narrow armholes edged with beads. Hooked opening on left shoulder. Two bands of beading extend, at back, from beaded hip-band, over shoulders, down front edges of neck, where they cross, and continue diagonally to hip-band in front. Straight skirt, with scalloped edge and two narrow beaded flying panels at back, is trimmed with vertical lines of rhinestones and looping bands of beading. Straight, periwinkle blue, satin slip fills in neck back and front. Hooked opening on left side. Designed by Molyneux. Hand sewn.

Acc. no. 959.64.3 (Neg.64TEX345)
Gift of Mrs. Helen Aikins Ney

60 EVENING DRESS Paris Worn in Toronto 1925

PHOTO LEFT

Coral pink silk crêpe trimmed with bands embroidered with gilt thread. Straight bodice. Deep, slit, front opening with narrow ties at neck. Wide, straight neckline. Slightly shaped armholes. Wide hip-band finished with ties in front. Straight skirt with pleats in front. Bands of embroidery stitched across back of neck, in two deep U curves on bodice front, around hip-band, and hem. Designed by Bernard. Hand sewn.

Acc. no. 941.43.2 (Neg.65TEX8)
Gift of Mrs. Louis Mackay

61 **DAY DRESS** Paris Worn in Toronto 1925–26

Black and jade green crêpe embroidered with gilt thread and glass beads. Long, straight, embroidered green bodice. Dome fastener front opening to hip-band. Green turn-down collar bound with black. Long, narrow, black sleeves with pendant, embroidered, green triangle, at wrists. Tucked black hip-band edged with green. Straight black pleated skirt with green border. Long black jabot, edged with green, stitched down right side of opening and continues down skirt, tapers from throat to hem. Label reads 'Made in France'.

Acc. no. 965.212
Gift of Miss E. Nisbet

62 **EVENING DRESS** Paris Worn in Toronto About 1927

Powder blue chiffon embroidered with white, and clear, glass beads. Long straight bodice with low round neck and slightly shaped armholes. Heavily beaded in meander pattern. Flaring skirt cut in four shallow scallops at bodice-join and hem. Scalloped lines of beading around skirt. Slips on over head. Hand sewn.

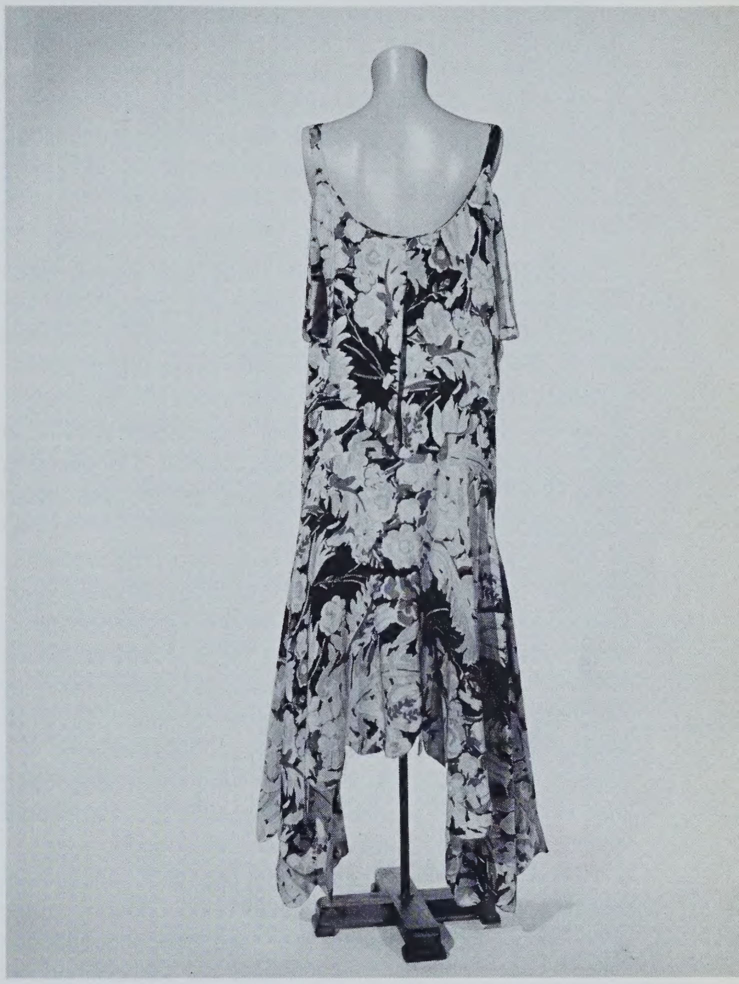
Acc. no. 957.138.5
Gift of Mrs. George Blackstock

63 **EVENING DRESS** Worn in Toronto 1928–1929

PHOTO RIGHT

Soft ribbed silk with printed pattern of brightly coloured flowers on black ground. Straight bodice with narrow shoulder straps and low round neck. Curved, scalloped, panel hangs from back of neck to below waistline. Yoke around hips dips to a point at each side. Flared skirt, with scalloped picotted edge, short, at front and back, and very low at sides. Narrow belt with jewelled clasp. Slips on over head.

Acc. no. 957.88.1 (Neg.67TEX58)
Gift of Mrs. J. Fraser Coate
Collection of The Fashion Group Inc. Toronto Branch



Printed silk evening dress worn in London, Ontario. 1928–1929 **(63)**

Robe du soir de soie imprimée portée à London, Ontario en 1928–1929 **(63)**

64 **EVENING DRESS** Toronto About 1929

White taffeta trimmed with pink silk and ribbon. Long straight bodice. Neck has round front and low V back. Slightly shaped armholes. Full skirt short in front and dips to ankles at back. Gathered to bodice and faced with pink silk. Wide ribbon sash ties at side. Made by donor.

Acc. no. 943.44 a and b
Gift of Mrs. Andrew Lawrie

8 / COSTUMES WORN IN CANADA

between 1930 and 1946

Ingenious handling of the bias cut is the most characteristic feature of women's clothing of the 1930's. Its return to favour began with simple flaring skirts about 1925, and was more pronounced in the godets with dipping hemlines of 1928–29. In 1930 it blossomed into the sinuous line characteristic of both day and evening dresses in that decade. The clinging dresses of the first half of the 1930's are often masterpieces of cutting, see no. 65. Never before had every movement of the body been revealed as by the bias cut dress, nor every line and ridge of underwear and corsetry. Even the neckline showed its influence in the bias cut cowl neck. It is not surprising that it was early in this decade that the most unobtrusive of fasteners, the zipper, came on the market. In 1932 it was gleefully exploited by *Punch* to discomfit the woman of fashion but was not in general use until the middle of the decade. Throughout the period dresses usually opened at the left side seam.

A vertical line, reminiscent of the '20's, dominated casual and sports wear, but fitted coats and suits were a combination of straight and bias cutting as in the winter coat of about 1931. When the square padded shoulder and jutting sleeve came in in the mid '30's, the wide boxy coat which followed emphasized the contrast between the two types of cutting.

The waistline remained in its natural position and dresses were belted. Following the cowl neckline of the early '30's a V neck, in many variations, was most characteristic of the period but a high neck was also worn. Evening dresses had low backs. The long sleeve was either narrow, or a batwing, but on coats of the early 1930's, particularly for evening wear, they were often shaped and intricately cut. Later, with the arrival of the jutting sleeve, pleating and tucking at the armhole became important features. Three-quarter-length sleeves came in in the 1940's.

In 1929 the skirt dropped to below the knee causing nearly as much consternation as Dior's New Look. By 1932 the hemline was 10–11 inches from the ground and this remained the average height until about 1937 when it rose to 14 inches and from there to just below the knee during the war years.

While the silhouette of the late 1930's – broad shoulders, natural waistline and swinging skirt – either flared or pleated – remained almost static, during and after the war years, subtle variations in details are noticeable. With the introduction of wartime restrictions, ingenious devices were employed to give the illusion of a generous amount of material. A clever use of shirring was one method; another was the addition to the skirt of hanging panels giving an impression of fullness but which were in fact scraps left over from cutting out the pattern. The panels in no. 69 are an example. This dress was manufactured according to Canadian wartime regulations. It also has the earliest example of the three-quarter length sleeve in the collection. Although postwar daytime wear remained severely practical evening dresses expressed a long latent romantic urge. The strapless evening dress came in in 1946.

There are certain ensembles typical of the 1930's. One is the coloured lace or filmy chiffon evening or garden party dress with matching jacket or bolero, see no. 67; another the tailored suit with long coat of the same material and the matching dress and short coat. No. 68, an example of the latter, has a matching suede hat. The basic black dress rose to the fore in this decade and the long evening dress for the most formal occasions was *de rigeur*. Both have maintained their importance.

Throughout the period hats were jaunty and worn at an angle. The crown slipped back just after 1930 revealing the face and forehead once more. Brims were small but a wide brimmed hat was always part of the summer wardrobe. About 1938 hats shrank, often to mere miniatures, and were worn on the front of the head held by elastic or a broad head band at the back. Their shapes were marvels of fantasy. During the war years they were more stable in style, but continued to be worn tilted over the forehead.

Innovations in footwear in this period were the platform sole and the wedge heel, which appeared early in the 1940's, and the sling heel and toeless shoe at the end of World War II. Nylon, first developed in 1935, was in general use as a stocking fibre by 1938.

entre 1930 et 1946

L'utilisation ingénieuse du biais est le trait le plus caractéristique du costume féminin des années 1930. Le biais connut un regain de vogue vers 1925 avec l'évasement des jupes simples; il devint plus prononcé dans les godets à bords déchiquetés de 1928-29. En 1930 le biais fit merveille avec la coupe sinueuse caractéristique des tenues de ville et de soirée de cette décade. Les robes de la première moitié des années 1930 sont souvent un chef-d'œuvre de coupe, voir le no. 67. Jamais encore chacun des mouvements du corps n'avait été aussi bien révélé que par la robe coupée dans le biais, ni les lignes et saillies des sous-vêtements et des corsets si bien soulignés. L'encolure même n'a pas échappé au biais qu'on retrouve dans le col châle. Il n'est pas étonnant que ce fut au début de cette décade qu'apparut sur le marché la fermeture la plus discrète, la fermeture éclair. Dès 1932, les humoristes de *Punch* s'étaient emparés de la fermeture éclair pour se moquer sans vergogne des élégantes, mais ce n'est qu'au milieu de la décade que son usage devint courant. Pendant toute cette période, les robes s'ouvraient sur le côté.

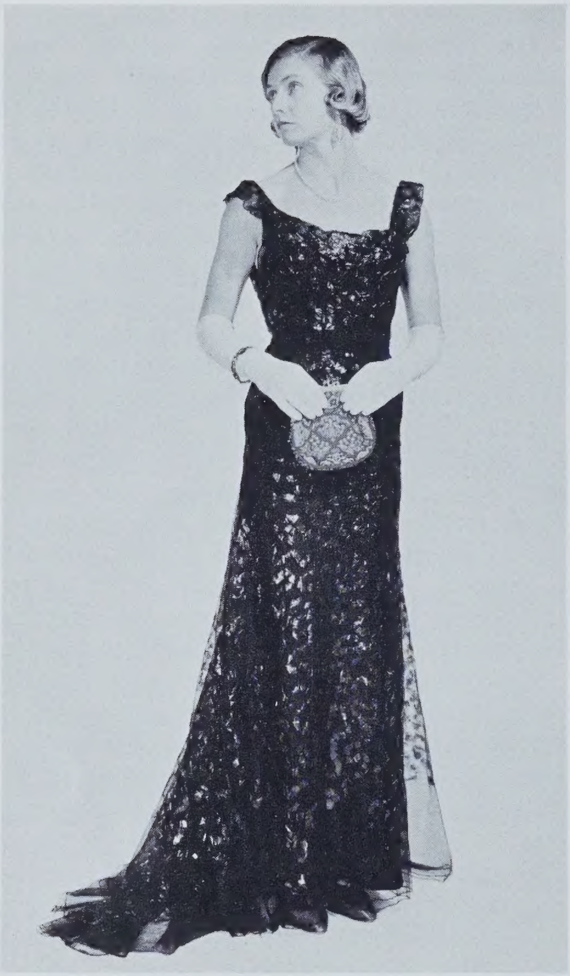
Les vêtements de tous les jours et la tenue de sport étaient dominés par la coupe droite, rappelant celle des années 20, mais les manteaux et les ensembles ceintrés à la taille offraient le mélange de coupe droite et en biais que l'on voit sur le manteau d'hiver de 1931. Lorsque vers le milieu des années 30, apparurent les épaules rembourrées et les manches montées haut, le large manteau engonçant qui suivit, souligna le contraste qu'il y avait entre les deux coupes.

La taille restait à sa place et les robes avaient des ceintures. Après le col châle du début des années 30, cette période se caractérisa par toute une variété de décolletés en V; le col montant se portait également. Les robes du soir avaient des décolletés plongeant dans le dos. Les manches longues étaient étroites ou chauve-souris, mais pour les manteaux du début des années 1930, surtout les manteaux du soir, les manches étaient souvent façonnées et de coupe compliquée. Plus tard, avec l'arrivée de la manche saillante, le montage de la manche devint très complexe. Les manches trois-quarts firent leur apparition pendant les années 1940.

En 1929 la jupe descendit jusqu'au-dessous du genou provoquant presque autant de consternation que le "New Look" de Dior. A partir de 1932 l'ourlet se fit à 10 ou 11 pouces du sol, hauteur qui resta à peu près constante jusqu'en 1937, lorsqu'elle monta à 14 pouces, puis juste au-dessous du genou pendant les années de la guerre. Si la silhouette de la fin des années 1930 – épaules larges, ceinture à la taille, jupe ondoyante – évasée ou plissée – resta sensiblement la même pendant et après la guerre, il y eut de subtils changements de détails. Avec les restrictions imposées par la guerre, on s'ingénia de plusieurs manières à donner l'illusion d'une grande ampleur de tissu. Un des procédés était l'usage ingénieux des bouillons. Un autre était d'ajouter à la jupe des pans volants donnant une impression d'ampleur, mais ces pans n'étaient en réalité que des chutes d'étoffe provenant de la coupe du patron. Les panneaux du n°. 69 en sont un exemple. Cette robe a été faite conformément aux règlements de guerre canadiens. C'est aussi le tout premier exemple de robe à manches trois-quarts de la collection. Si les tenues de ville d'après guerre étaient encore strictement pratiques, les tenues de soirée témoignaient d'un besoin romantique latent. La robe du soir à bustier (sans bretelles) fut introduite en 1946.

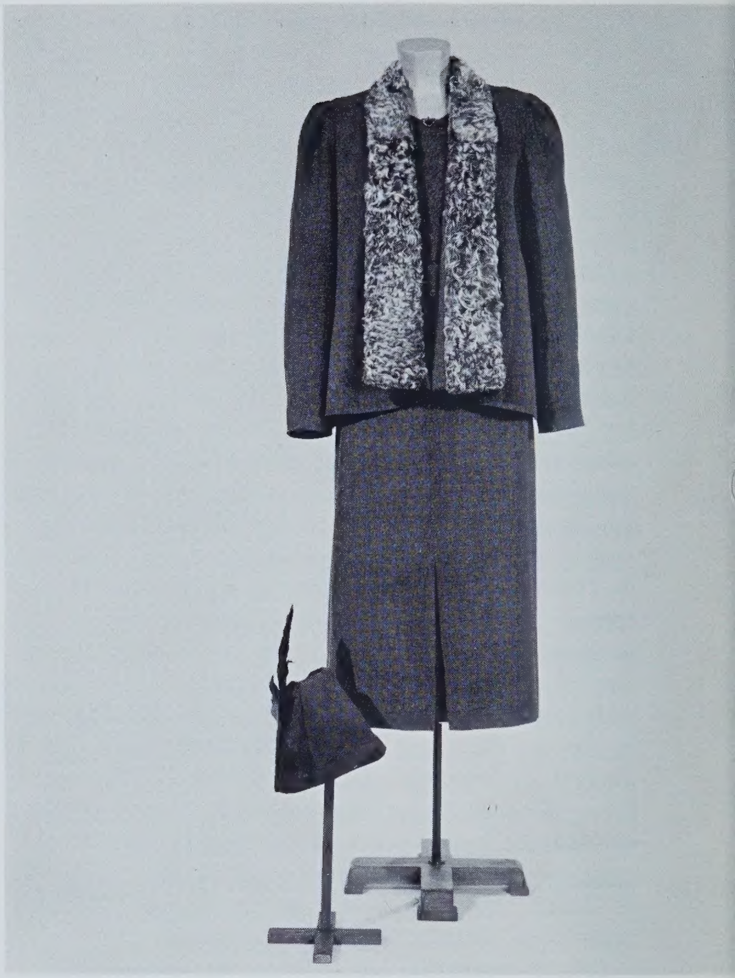
Il y a certains ensembles qui sont typiques des années 1930. La robe du soir ou de garden-party, faite de dentelle de couleur ou de chiffon léger avec sa jaquette ou son boléro assorti, en est un, voir n°. 68, l'autre est le tailleur avec manteau long de même tissu et la robe avec manteau court assorti. Le n°. 67, qui est un exemple de ce dernier ensemble, a un chapeau de daim assorti. La petite robe noire passe-partout supplanta toutes les autres tenues pendant cette décade et la longue robe du soir fut de rigueur pour les plus grandes occasions.

Pendant toute cette période les chapeaux avaient un petit air piquant et se portaient, selon le goût de leur propriétaire, sur le côté, sur le front ou en arrière de la tête. Tout de suite après 1930 la calotte se posa à l'arrière de la tête dégageant une fois de plus le front et le visage. Les bords étaient petits, mais il y avait toujours un chapeau à larges bords dans la garde-robe d'été. Vers 1938, les chapeaux rapetissèrent, jusqu'à n'être souvent que des miniatures; ils se portaient sur le devant de la tête, retenus à l'arrière par un élastique ou par un serre-tête. Leurs formes étaient des merveilles de fantaisie. Pendant les années de guerre, ils furent moins variés mais on continua



Dark blue net and cellophane evening dress
bought in Paris and worn in Toronto
about 1931 **(65)**

Robe du soir de tulle et cellophane bleu foncé
Achetée à Paris et portée à Toronto
vers 1931 **(65)**



Rusty red wool dress
with matching jacket and hat
worn in Toronto in 1938 **(68)**

Robe de laine rouille
avec jaquette et chapeau assortis
Portée à Toronto en 1938 **(68)**

de les porter inclinés sur le front.

Dans la chaussure, les innovations de cette période furent: la semelle à patin et le talon compensé qui apparurent au début des années '40 et à la fin de la deuxième Guerre, le soulier sans bouts et retenu au talon par des lanières. Le nylon, développé pour la première fois en 1935, devint d'usage courant pour les bas à partir de 1938.

DESCRIPTIONS

65 EVENING DRESS Paris Worn in Toronto About 1931

PHOTO LEFT

Two layers of navy blue silk net with cellophane meanders stitched between. Bodice front bias-cut with scalloped edge at neck, falling in slight cowl, and extending over shoulder to low square neck at back. Intricately bias-cut full skirt, with diagonal seams, fits over hips and flares out below. Net sash. Dress slips on over head. Bias cut slip of matching silk crêpe. Label reads 'Alice Thomas, 13, rue Royale, Paris.'

Acc. no. 957.29.6 a and b (Neg.65TEX9)
Gift of Mrs. F. K. Morrow
Collection of The Fashion Group Inc. Toronto Branch

66 EVENING DRESS WITH JACKET Montreal 1932

Gilt lamé with chartreuse green silk ground. Trimmed with mink fur. Lined and slightly fitted bodice with shallow V neck in front and cowl at back. Twisted lamé shoulder straps. Wide upturning fold at waist tapering to back. Flaring bias-cut skirt fitted with long darts over hips and panels down back. Jacket cut on lines of a 'nightingale'. Gathered into tight sleeves above elbow. Neck edged with fur. Made by Ida DeMarais, Montreal, for donor's trousseau.

Acc. no. 962.138.2 a and b
Mrs. Saul Silverman Collection

67 EVENING DRESS WITH JACKET Ontario Bought in Hamilton Worn in Galt 1937

Bodice has V neck with low back and narrow shoulder straps. Two vertical lines of shirring centre front. Skirt cut with deep inverted V to meet shirring; straight waist at back. Flares below hips. Left side dome fastener opening. Matching belt. Basqued jacket. Back opening hooks at neck and waist. Waist line follows that of dress. High straight neck has slightly diagonal collar across front. Long sleeves gathered into armhole and slit from shoulder to elbow. Pointed wrist finished with six decorative self-covered buttons and dome fastener opening. Blue satin bias-cut slip.

Acc. no. 957.213 a–d
Gift of Mrs. T. H. Wholton

68 DRESS WITH JACKET AND MATCHING HAT Toronto 1938

PHOTO RIGHT

Rusty red wool trimmed with gray persian lamb fur. Front of bodice and skirt cut in one. Inverted pleat in skirt at centre front. Chevron tucks on bodice. High V neck. Back cut in two pieces. Short, buttoned, back opening. Long narrow sleeves fitted into armhole with pleats. Left side zip fastener opening. Slightly flaring, long jacket with collar, and straight turn-back fronts, faced with fur. Inverted pleat down centre back. Long sleeves pleated into armhole. Matching suede, conical hat squashed in at top. Matching upright feather inserted in gathers at right side. Label reads 'Polly Ferguson, 30 Avenue Rd., Toronto.'

Acc. no. 939.56.4 a–c (Neg.67TEX36–39)
Gift of Mrs. Andrew H. Foster
Junior League of Toronto Collection

69 AFTERNOON DRESS Toronto 1944

Black rayon crepe trimmed with black net. Bodice fitted with shallow darts at shoulders and waist. V neck trimmed with net. Three-quarter-length sleeve tucked to fit over elbow and edged with net. Padded shoulders. Slightly flared skirt with very narrow hem faced with seam binding. Triangular net-edged panel, stitched to front of skirt, falls in folds to point just above hem. Short, narrow sash ties in front. Made according to Canadian Wartime Prices and Trade Board regulations.

Acc. no. 947.92.2 a and b
Gift of Mrs. H. B. Burnham

9 / COSTUMES WORN IN CANADA

between 1947 and 1967

In 1947 Christian Dior brought in his New Look – a tight waist and voluminous skirt, somewhat reminiscent of some pre-World War II silhouettes, but with a skirt seven inches from the ground, see no. 71. It was the length of the skirt that jolted women of the Western world out of their comfortable "old look" and relegated every garment they owned, which could not be lengthened, to the discard heap. Dressmakers and tailors did a brisk business in letting down and facing hems and applying other rescue measures. (Yokes could not be added as in 1929 because blouses were worn tucked in the waistband). Never before had the power of Paris, as a fashion centre, been brought home to Canadian women as at this time. Throughout the 1950's the New Look was an influence. No. 76 is a Canadian interpretation of it at the end of the decade.

Meanwhile two quite different silhouettes vied for supremacy and were perhaps most successful when combined in one ensemble as in no. 74. One was pencil-thin and the other broadly triangular with its greatest width at the hem. Both first appeared about 1949 and have gone through several transformations. Today they are recognizable in the slim chemise, and the swinging tent dresses.

The master designers of the 1950's concocted their creations with high quality materials, but the Canadian woman of average means was far more interested in ready-made adaptations made of the new labour saving man-made fibres which were by then within the reach of all. At the same time she remained loyal to traditional classics – the shirt-maker dress, now with matching cardigan, see no. 78, and the dirndl dress for summer.

Characteristics of the silhouette of the 1950's were a sloping shoulder line, a three-quarter-length sleeve (even for winter coats!), a natural but tight waistline, and either a very slim or a very full skirt. Until about 1958 the skirt hung to about mid calf and to a little above the ankle for evening wear. In that year it soared to the knee but almost immediately dropped again. About 1963 it began its present rise.

For evening wear the cocktail dress, a new addition to women's wardrobes, and the short evening gown almost succeeded in overthrowing the full length gown. Evening gowns, either long or short, were usually strapless and were held in place by a bodice foundation which was in fact corsetry. Right through the period dresses were lined and often had zipped back openings. Stiffened nylon net "crinolines", either built in or separate, and sometimes with hoops were worn with full skirts for both day and evening. The stole, either straight or fitted, came into favour again. It usually matched the evening or cocktail dress but, ideally, was made of mink which, throughout this period, was the prestige fur.

Hats were flat until 1957 when higher ones came in and are still in fashion. Fur hats have again been fashionable since the mid 1950's.

Two fashion changes in shoes appeared in the mid 1950's, the pointed toe and the stiletto heel. They are still being worn although the fashion has changed to a broader heel and square toe.

Today, in the 1960's we are closely involved in making the fashion history of our decade. Individual creations and innovations surround us in bewildering profusion but we are not in a position to synthesize the essence of the fashion spirit of our own day. This is a task we leave to future generations who we hope will derive as much pleasure from it as we have in tracing the fashions of the past.

9 / CE QU'ON PORTAIT AU CANADA

entre 1947 et 1967

En 1947, Christian Dior créa son "New Look" – taille serrée, jupe volumineuse, rappelant quelque peu la silhouette d'avant-guerre, mais à sept pouces du sol, voir n°. 71. La longueur de la jupe fit effet de choc sur les femmes du monde occidental, les libéra de leur "old look" confortable, condamnant au panier tous les vêtements qu'elles possédaient et qui ne pouvaient pas se rallonger. Les couturières et les

tailleurs firent des affaires d'or à baisser les ourlets, à les doubler de faux-ourlets et à s'ingénier à sauver les robes démodées par le "New Look". (On ne pouvait pas ajouter d'empiècement comme on l'avait fait en 1929 parce que les blouses se portaient rentrées dans la ceinture). L'influence de Paris sur la mode ne s'était jamais aussi bien manifestée à la Canadienne. L'influence du "New Look" s'exerça pendant toutes les années '50. Le n°. 76 en est une interprétation canadienne de la fin de la décade.

Entre temps, deux silhouettes bien différentes se disputaient la première place et donnèrent peut-être les résultats les plus heureux lorsqu'on les combinait pour en faire un seul ensemble comme le n°. 74. L'une était mince comme un fil et l'autre vaguement triangulaire avec sa plus grande largeur à l'ourlet. Toutes deux firent leur apparition en 1949 et subirent depuis plusieurs transformations. On les retrouve aujourd'hui dans la robe chemise et la robe tente.

Les maîtres dessinateurs de mode des années 1950 se servaient des meilleurs tissus pour la création de leurs modèles, mais la canadienne moyenne était beaucoup plus attirée par les reproductions 'prêt-à-porter' faites de fibres synthétiques qui leur évitaient du travail et qui étaient maintenant à la portée de tous. Elle restait aussi loyale aux classiques traditionnels: la robe-chemisier qui avait maintenant un gilet de tricot assorti (cardigan), voir le n°. 78, et la robe paysanne pour l'été.

La silhouette des années 1950 avait les épaules tombantes, la manche trois-quarts (même pour les manteaux d'hiver!), la taille en place mais très serrée et la jupe ou bien très étroite, ou bien très large. Jusque vers 1958 la jupe allait à mi-mollet pour le jour et légèrement au-dessus de la cheville pour la tenue de soirée. Cette année-là, elle s'éleva jusqu'au genou pour rebaisser presque immédiatement, et c'est vers 1963 qu'elle commença sa montée actuelle.

Pour le soir, la robe de cocktail, une nouvelle addition à la garde-robe féminine, et la robe du soir courte réussirent presque à détrôner la robe longue. Les robes du soir, longues ou courtes se portaient généralement sans bretelles et étaient soutenues par un bustier qui était en réalité un corset. Pendant toute cette période, les robes furent doublées et avaient souvent une fermeture éclair dans le dos. On portait avec les jupes larges, pour le soir comme pour le jour, des "crinolines" en tulle de nylon bougrané, souvent garnies de cerceaux, cousues à la jupe ou séparées. L'écharpe droite ou ajustée revint à la mode. Elle était assortie à la robe du soir ou de cocktail, mais pour bien faire elle devait être faite de vison qui fut pendant toute cette période la fourrure de prestige.

Les chapeaux furent plats jusqu'en 1957 lorsque vinrent les chapeaux plus élevés qui sont encore à la mode. Les chapeaux de fourrure sont de nouveau à la mode depuis le milieu des années 1950.

Vers le milieu des années 1950, il y eut deux changements dans la chaussure: le bout pointu et le talon aiguille. On les porte encore, bien que la mode ait passé à un talon plus large et au bout carré.

Aujourd'hui, nous vivons de près l'histoire de la mode des années soixante, en fait, nous prenons part à cet évènement de notre décade. Il y a autour de nous une abondance ahurissante de créations et d'innovations originales, mais nous sommes mal placés pour faire la synthèse de la qualité substantielle du génie de la mode de notre temps. C'est une tâche que nous laissons aux générations futures qui, nous l'espérons, tireront autant de plaisir que nous à retracer les modes d'autrefois.

70 EVENING DRESS Paris Worn in Toronto 1947

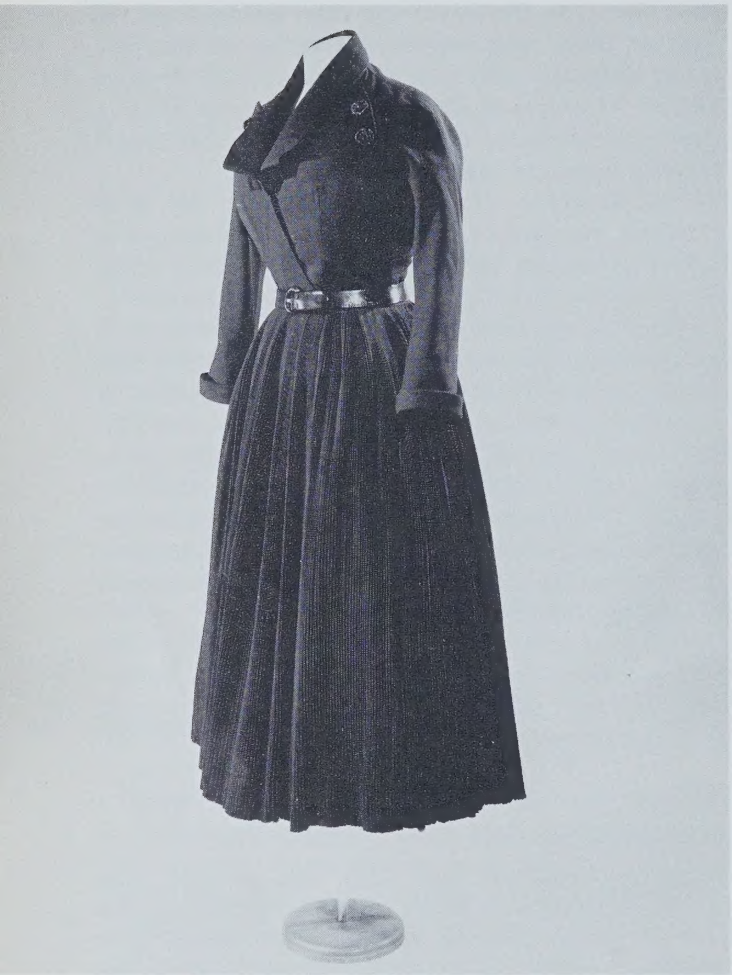
Black and white silk with close, narrow, black satin stripes. Trimmed with beige satin. Fitted bodice with low straight neckline dropping to point at back. Hooked back opening. Narrow shoulder straps. Strapless over-bodice open down front with two high points which turn out. Buttoned back opening. Fitted and boned lining of firm cotton twill serves as corset and support for skirt and joins bodice to skirt. Very full, long, slightly trained skirt cut in three semicircular and two quartercircular gores. Wide satin sash stitched in crushed pleats between bodice and skirt. Large, made-up bow of doubled satin, at back, with two long tails. Skirt lined.

Weight of dress 8½ lb.
Acc. no. 961.136.1 (Neg.64TEX160–161)
Gift of Mrs. David Meltzer

71 DAY DRESS Worn in Toronto 1948–49

PHOTO PAGE 60

Black wool. Two-piece. Fitted bodice. V neck. Hooked diagonal front opening. Turn-back collar cut with bodice fronts turning under at opening and extending to point at shoulder and held by two decorative black buttons and bound buttonholes. Single back piece and upper part of



Black wool dress designed by Christian Dior and worn in Toronto. 1948–1949 **(71)**

Robe de laine noire créée par Christian Dior et portée à Toronto. 1948–1949 **(71)**

front cut in one with sleeve. Seam from neck to turn-back cuff. Very full round skirt accordion pleated to narrow waistband. Stitched-in 'crinoline' of two layers of stiffened black net; the upper one gathered to yoke, the under one frilled and flounced. Designed by Christian Dior.

Acc. no. 956.161.1 a–c (Neg.67TEX59 and 60)
Gift of Mrs. Dora Matthews
Collection of The Fashion Group Inc. Toronto Branch

72 SUIT Worn in Toronto 1952

Black wool velour. Two-piece. Fitted jacket cut in one with basques. Low V neck. Two button opening curves away below buttons. Wide shawl collar with stand-up fold. Triangular pockets follow line of basques. Three-quarter-length sleeves cut in one with jacket; seam from neck to opening. Straight skirt with deep pleat at centre back seam. Zip fastener opening on both sides. Label in jacket reads 'Christian Dior, Automne Hiver 1952'. Small labels in jacket and skirt read 'Made in France'.

Acc. no. 957.207.1
Gift of Mrs. O. D. Vaughan
Collection of The Fashion Group Inc. Toronto Branch

73 COCKTAIL DRESS Paris Worn in Toronto 1955

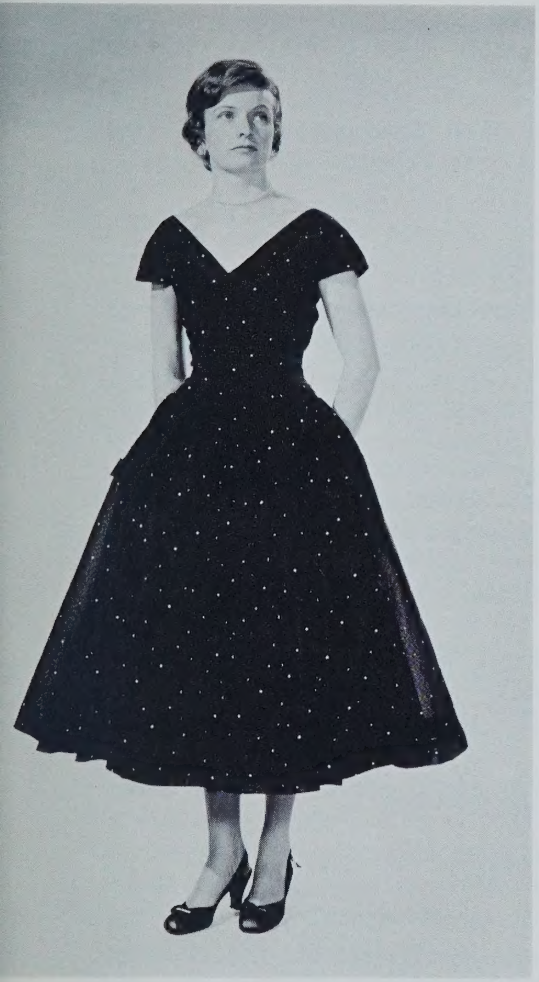
Black silk organza with black and white dots. Fronts of long bodice, fitted to below waistline, cross and taper by pleating, to bow on hip at each side. Wide V neck. Cap sleeves cut in one with bodice. Zip fastener back opening. Very full gored skirt gathered to bodice with deep inverted pleat at centre front. Lined with plain black organza. Fitted and boned strapless taffeta foundation with flounced, stiffened net 'crinoline'. Zip fastener back opening. Label on foundation reads 'Hubert de Givenchy, Paris'. Small label below 'Made in France'.

Acc. no. 961.83.1 (Neg.65TEX34)
Gift of Mrs. John David Eaton
Collection of The Fashion Group Inc. Toronto Branch

74 THEATRE ENSEMBLE Made in Toronto 1955

PHOTO RIGHT

Dress, matching coat, and two stoles. Orchid wool, chiffon, and velvet, and gold lamé. Trimmed with flowers motif of gold mesh and rhinestone embroidery. Wool sheath dress scattered with rhinestones. Strapless fitted bodice with draped chiffon over left shoulder. Pleated chiffon with flower motifs around top, hips, and wound diagonally around skirt. Zip fastener back opening. Wide chiffon stole with ends stitched into narrow flower trimmed band. Wide wool coat cut with diagonal seams from shoulders. Single self-covered button opening at slightly turned-up neck. Short turn-back sleeves. Trimmed with wide diagonal bands of velvet rising from centre of back. Lined with gold lamé. Fitted velvet stole lined with wool has long



Cocktail Dress designed by Hubert de Givenchy worn in Toronto about 1955 **(74)**

Robe de cocktail créée par Hubert de Givenchy et portée à Toronto vers 1955 **(74)**

hanging back panel. Shoulders and back trimmed with flower motifs. Label on dress and coat reads 'Cornelia Couturier'.

Acc. no. 963.86.4 a–d
Gift of The Wool Bureau of Canada

75 DAY DRESS Italian import Bought in Toronto 1956

Navy blue and white machine-knitted wool in stocking stitch. Made in one piece fitted with darts at waist. Zip fastener back opening. Round neck trimmed with wide navy band edged with white. Short false opening at front with two covered buttons and buttonholes. White edged band around short sleeves, cut with dress, and around bust line. Straight skirt. Lined.

Acc. no. 964.105.1
Gift of Mrs. H. R. Downie

76 COCKTAIL DRESS Ontario, Hamilton Worn in Toronto 1958–59

Black cotton, machine embroidered with white daisies, and sheer white cotton. Strapless, boned, lined, and fitted bodice. Zip fastener front opening. Large five-tiered circular collar of doubled white cotton covers shoulders and falls to waist at back. Full round skirt gathered to bodice. Flared underskirt of pellon with two frills over hips to hold out skirt. Worn with posy of daisies at neck. Embroidered label reads 'Olivia'.

Acc. no. 966.269.1
Gift of Mrs. William D. Holford

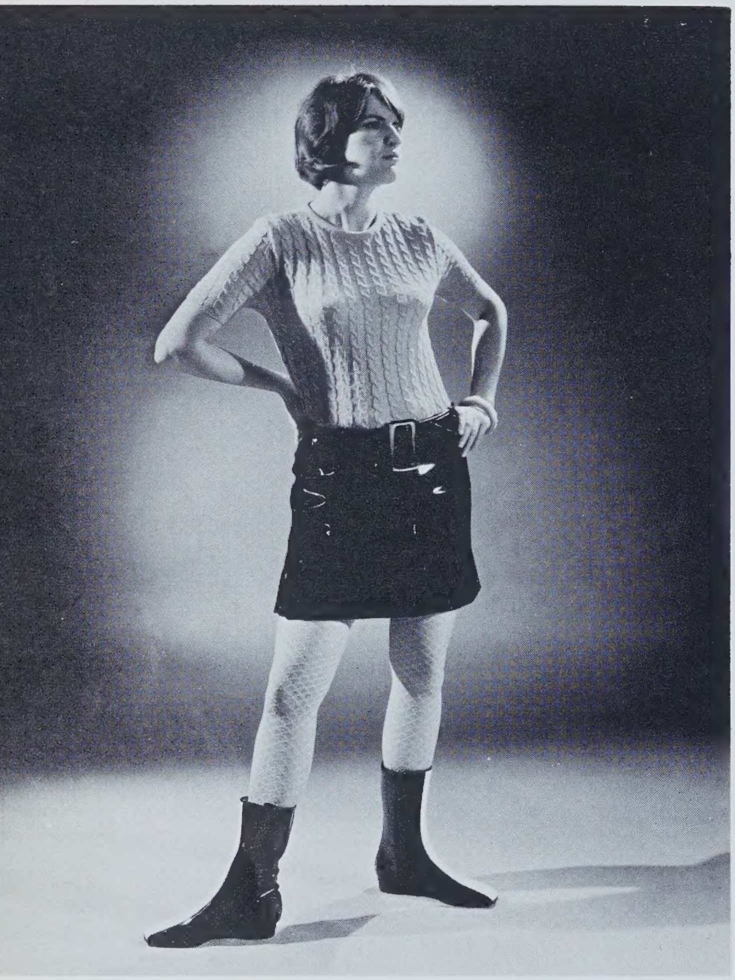
77 COAT DRESS Montreal Worn in Toronto 1959–60

Gray tweed and brown jersey. Front of bodice and skirt cut in one and fitted with darts at waist; skirt slightly flared. Two wide box pleats, across bodice back, continue down back; fitted with darts at waist seam. Band collar standing away from round neck. Long straight sleeves. Left side opening hooks at neck, buttons at collar, and down side following armhole and side seam. Fringed sash. Long fringed stole, bound with wide jersey band down one side. Designed by Marie Paule.

Acc. no. 966.120.8
Mrs. Saul Silverman Collection

78 SPORTS DRESS WITH MATCHING CARDIGAN Worn in Toronto 1963

Pale blue cotton twill printed with scattered white diamond motifs. Cardigan of matching blue orlon trimmed with cotton. Bodice has darts at side seams and waist in front; inverted pleat down back and gathers at waist. Front buttoned opening to hem. Turn-down two-piece collar. Short sleeves. Slightly flared skirt with small pleats at waist and kick pleat at back. Pocket in right side seam.



Black vinyl mini-skirt and boots
and orange orlon 'poor boy' pullover and stockings
bought in Toronto in winter of 1966–67 **(80)**

Mini-jupe et bottes de vinyl noir
pull-over 'poor boy' et bas en orlon orange
achetés à Toronto pendant l'hiver 1966–67 **(80)**

Matching belt with self-covered buckle. Cardigan machine-knitted in stocking stitch. Seams at shoulders and armholes only. Welting on round neck, wrists, and bottom. Button and buttonhole at throat. Applied band of printed cotton down front edges. Three-quarter-length sleeves. Label in both pieces reads 'Casuals Unlimited by Sportscraft'.

Acc. no. 967.10 a and b
Gift of Mrs. D. C. Wells

79 DAY DRESS WITH CAPE AND TAM Toronto 1965

Worsted twill Canadian Maple Leaf tartan. Red, gold, brown, green. Bodice cut in carefully matched diagonals. Points around low waistline. Square green button, centre front above waist. V neck. Short back opening and left side seam opening with zip fasteners. Straight three-quarter-length sleeves. Skirt accordion pleated. Cape, cut on diagonal, falls to point in front. High cowl neck. Back curved. Closes behind right shoulder with three buttons and bound buttonholes. Lined with plain gold-coloured wool. Large tam cut in six pieces with piped seams. Shaped head band. Pompom of looped piping. Tartan designed by David Weiser, for Highland Queen Sportswear, Toronto. Label in dress reads 'Angéle Dalenghe London'. Label in hat reads 'Norman Edwin London, W.1.'.

Acc. no. 966.118 a–c
Gift of Highland Queen Sportswear

80 From DISPLAY OF 1966–1967 FASHIONS

PHOTO LEFT

Mini-skirt, 'poor boy' pullover, boots, and stockings. Black PVC vinyl mini-skirt. Straight, slightly flaring at side seams. Front zip fastener fly opening. Slots for wide fitted hip belt with nickel-plated buckle. Label reads 'Poupée Rouge Toronto'. Orlon pullover machine knitted in cable stitch. Welted round neck. Short sleeves. Label reads in part 'Ricci Originale'. Black vinyl boots with wide white vinyl band down front to toe. Low heels. Zip fastener opening down inner sides. Stamped 'Made in France'. Orange orlon stockings in fancy open pattern. Unshaped. Elastic in tops. By Bonny Doon.

Skirt L. 15½" (39.5 cm). Boots H. 10" (25.5 cm)
Acc. nos. Skirt 966.251 a and b, pullover 967.14.1, boots 967.9 a and b, stockings 967.13 a and b

MEN'S COSTUME WORN IN CANADA

It has already been noted in the Introduction that few men's costumes worn in Canada have survived. Hard usage and the depredations of the clothes moth have destroyed most of them. What remains has been saved as a result of sentimental attachment, as often happens with wedding clothes, or simply by accident. The items on display are survivors of both groups and although there are not enough to show the changes in fashion they are varied and each one makes an important contribution to the subject.

Many waistcoats have survived and the styles current during the second half of the 19th century are well represented. The earliest examples in the exhibition are two handsome satin waistcoats of the late 18th century. No. 81, brocaded with silk, gilt, and silver threads, was probably brought out when the owner came to Quebec in the early 1790's. It has a stylish high collar and the short skirts characteristic of the late 18th century, but straight fronts and wide lapels like those on no. 82 of embroidered pink satin, were the more fashionable cut at that time. Both waistcoats were elegant attire.

A pair of white linen wedding trousers, no. 83, is the earliest example of this garment in the exhibition. Straight trousers, until the first decade of the 19th century, had been work clothes and only then were they also becoming fashionable wear. They are one of the many instances in the history of men's costume, where a garment was made first for work, country, or casual wear, only later becoming fashionable, and finally not only "correct" but also even "formal" attire. They had a fall front until well into the middle of the 19th century. The fly front came in in the 1830's but was not widely accepted until the following decade. (Zip fasteners in fly fronts date only from the mid 1930's.) The fit of early trousers was often adjusted by a cord run through eyelet holes, or tapes on either side of a back gusset. A buckled strap across the back came in in the 1820's but was not in general use until the middle of the century. Trousers were more often held up by braces than by belts; habitants and voyageurs sported the gay woollen finger woven sashes called *ceintures fléchées*. The length and shape of the trouser leg changed during the 19th century. The linen pair, no. 83, has straight legs and would have been worn well above the ankle. From the second decade both the straight leg and one which flared at the bottom, as in no. 89, were worn and they lengthened to heel. Creases and cuffs did not come into fashion until the 1890's.

The traditional knee breeches were formal wear by 1820 but continued to be worn for riding and other outdoor activities as in the snowshoeing costume of the 1880's, no. 91. Another form of breeches extended to just above the ankles where they were finished with a buttoned opening. The pair worn in Toronto in the 1850's with a court coat, no. 90, was formal attire. Knickerbockers were easy fitting breeches, loose around the knee, which returned to favour in the 1860's for sportswear and are the ancestor of the plus four. The corduroy pair, no. 94, is an example of the style worn in the early 20th century.

There are several examples of the frock coat in the exhibition – the most characteristic man's garment of the 19th century – and pattern for no. 85 shows its cut. The brown broadcloth frock coat, no. 85, is the earliest and is cut in the style of the 1830's but, as men's clothes so often tend to be conservative, could have been worn later. No. 85 is double breasted and the front and sides of the body are cut in one. Side pieces, called "side bodies", came in about 1840 and, because they gave a better fit, were soon in general use. The frock jacket, no. 86 of cotton twill, is shorter than the frock coat. It was workaday or sporting wear and is often seen in drawings of rustic scenes. Single breasted, it has side bodies. No. 88, of ribbed worsted and edged with braid is, on the other hand, more formal attire. Frock coats edged with braid were worn throughout the 1870's and 1880's; this one bears the label of Robert J. Home who had his own establishment in Toronto by 1888. It is dark blue, a fashionable colour for frock coats in the 1880's. Another version worn in the 1870's and 1880's and called the dress frock coat, is illustrated in no. 87, made by P. M. McCallum & Sons, a Cobourg, Ontario, tailoring firm.

The earliest suit in the collection, no. 90 is of gray homespun and from rural Quebec. Country wear was conservative in cut and the jacket – a type familiar in Quebec genre paintings – has features which go back to the 1830's, such as the close lines of brass buttons and no "side bodies", but this example could well have been made after the middle of the century.

The trousers have fall fronts. A striking contrast is the dashing black and white check, with belted jacket, no. 96, made in Calgary in 1918. The three suits of the 1940's and 1950's, nos. 96, 97 and 98, illustrate how men's fashions have changed since then.

Several types of outdoor wear are illustrated in the exhibition. The hooded greatcoat, no. 100 of gray homespun dates from the 1860's or later. A rare example is the hooded blanket coat or *capote*. Blanket coats, a truly Canadian costume, made primarily as trade goods, were adopted by both Indian and white man as practical winter outdoor wear. This one was worn by a chief of the Blackfoot tribe. The very simply cut deerskin coat, no. 99, with straight sleeves and loose fit is another rarity. Both it and the *capote* would have been worn with sashes or *ceintures fléchées*. The broadcloth coat with sealskin lining and the raglan spring and fall coat of cashmere are two examples of luxurious 20th century city outdoor wear.

The top hat was the typical headgear of the first half of the 19th century but became increasingly formal as the century advanced. The bowler hat came in in the 1860's, the soft felt hat, or fedora, in the 1870's, and the straw hat, called a boater, in the 1880's. All changed subtly in style from decade to decade. A great variety of fur, straw, and woollen hats were worn here and were often decorative and always suitable protection against summer sun or winter cold.

The cut of men's shirts remained unchanged until the last quarter of the 19th century with only a gradual narrowing of the sleeves. Shirts were straight, long, and wide with no shaping at the armholes. The sleeves were wide and straight with square gussets under the arms and were gathered into the wristband. They opened part way down the front and were gathered into the collar, sometimes with a small triangular gusset at each side of the neck. Only in those parts which showed were there fashion changes —in the collar, cuffs and fronts. The earliest example in the exhibition dates from the 1820's and, with its ruffled front, is a dress shirt. Another, of sturdy linen, is entirely a home product from flax grown, prepared, spun, and woven on the farm where it was made, about 1860. Some idea of the sturdiness of the homespun shirts worn in rural areas across the country can be seen in gray woollen example dating from about 1900. The display of checked homespuns used for clothing gives a vivid picture of the range of colours and patterns in shirts, waistcoats and even full suits of the second half of the 19th century.

COSTUMES MASCULINS PORTES AU CANADA

Il a déjà été noté dans l'Introduction que peu de costumes masculins portés au Canada sont arrivés jusqu'à nous. Parce qu'ils étaient mis à rude épreuve et à cause du pillage des mites, ils ont presque tous été détruits. Ceux qui restent ont été sauvés pour des raisons sentimentales, comme il arrive souvent aux costumes de noces, ou tout simplement par hasard. Ceux que nous exposons appartiennent à ces deux groupes et, bien qu'il n'y en ait pas assez pour illustrer les changements de mode, ils sont variés et chacun d'eux est une contribution importante à cette étude.

Un grand nombre de gilets ont été préservés et les styles courants de la deuxième partie du 19ème siècle sont bien représentés. Les plus anciens qui soient représentés dans la collection sont deux beaux gilets de satin de la fin du 18ème siècle. Le n°. 81, broché de fils de soie, d'or et d'argent, fut probablement apporté d'Europe lorsque son propriétaire vint à Québec peu après 1790. Il a un élégant col montant et de courtes basques caractéristiques de la fin du 18ème siècle, mais les devants droits et les larges revers que l'on voit sur le n°. 82 en satin rose brodé, avaient la coupe la plus à la mode de l'époque. Ils étaient tous deux très élégants.

Le pantalon de noces en toile blanche n°. 83, est le vêtement de ce genre le plus ancien de l'exposition. Jusqu'aux premières années du 19ème siècle, les pantalons droits avaient été des vêtements de travail, et ce n'est qu'à ce moment-là qu'il devint élégant de les porter. Nous avons là un exemple de ce qui est arrivé bien des fois dans l'histoire du costume masculin, c'est-à-dire que c'est le vêtement conçu tout d'abord pour le travail, la campagne ou pour tous les jours, qui par la suite a été à la mode, puis "de rigueur" et enfin "de cérémonie". Ces pantalons étaient à pont pendant une bonne moitié du 19ème siècle. Le pantalon à braguette vint pendant les années 1830, mais il ne fut accepté par tous qu'au cours de la décade suivante. (La braguette à fermeture éclair ne date que du milieu des années 1930). L'ajustage des pantalons anciens se faisait souvent à l'aide d'une corde que l'on passait par des oeillets ou par des ganses placées de chaque côté d'un gousset arrière. Une courroie à boucle dans le dos fut introduite pendant les années 1820, mais on n'en

fit pas un usage courant avant le milieu du siècle. On se servait plus souvent de bretelles que de ceintures pour retenir le pantalon; habitants et voyageurs arboraient les jolies ceintures de laine tressée que l'on appelle les *ceintures fléchées*. La longueur et la forme du pantalon varièrent au cours du 19ème siècle. Le pantalon de toile nº. 83 a des jambes droites qui seraient arrivées bien au-dessus de la cheville. A partir de la deuxième décade on porta aussi bien le pantalon à jambe droite que le pantalon à pattes d'éléphant, voir le nº. 89; ils allaient jusqu'aux talons. Les plis et les revers de pantalon ne furent pas à la mode avant les années 1890.

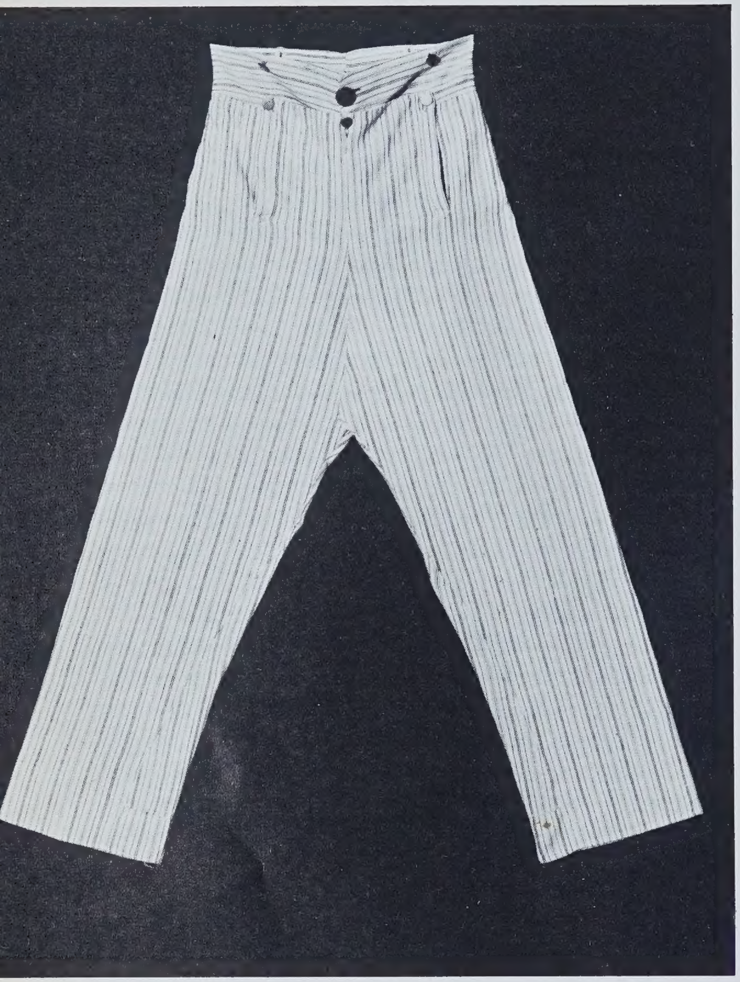
La culotte courte traditionnelle devint un habit de cérémonie en 1820, mais on continua aussi de la porter pour l'équitation et pour le plein air, comme le montre le costume pour la marche avec raquettes nº. 91 des années 1880. Il y avait un autre genre de culotte qui se prolongeait jusqu'au dessus de la cheville où elle se terminait par une fermeture à boutons. La culotte que l'on voit au nº. 90, qui fut portée à Toronto pendant les années 1850 avec un manteau de cour, était un habit de cérémonie. Les knickerbockers étaient des pantalons larges, lâches au genou, s'arrêtant à mi-jambe, qui revinrent en vogue pendant les années 1860 pour le sport et la marche, et qui sont les ancêtres de la culotte de golf. Le pantalon de velours côtelé nº. 93 est un exemple du style qui se portait au début du 20ème siècle.

Il y a dans l'exposition plusieurs exemples de redingotes – le vêtement masculin le plus caractéristique du 19ème siècle – et le croquis du patron pour le nº. 85 en montre la coupe. La redingote de drap fin brun, nº. 85, est la plus ancienne; elle a la coupe des années 1830 mais, étant donné que les costumes masculins ont tendance à être conservateurs, on peut l'avoir portée plus tard. Le nº. 85 est croisé, et le devant et les côtés du corps sont tout d'une pièce. Le haut de la redingote ne fut fait de plusieurs découpes que vers 1840 et, parce que grâce à ces découpes, la redingote était mieux ajustée, elles furent vite adoptées par tous. La jaquette ou demi-redingote nº. 86, faite de twill de coton, est plus courte que la redingote. C'était un vêtement de tous les jours ou de sport, et on le voit souvent sur des dessins de scènes rustiques. Cette jaquette est droite et avec découpes. Le nº. 88, fait de laine peignée à côtes et gansé, est, par contre, un vêtement plus habillé. Les redingotes gansées se portèrent pendant toute la durée des années 1870 et '80; celui-ci porte la marque de Robert J. Home, qui avait son propre établissement à Toronto en 1888. Il est bleu foncé, couleur à la mode des années 1880 pour les redingotes. Le nº. 87, fait par P. M. McCallum & Sons, firme de tailleurs de Cobourg, Ontario, illustre une autre version de la redingote qui se portait pendant les années 1870 et 1880 et qu'on appelle le frac.

Le complet le plus ancien de la collection, nº. 89, est de drap gris du pays, et vient de la campagne québécoise. Les vêtements campagnards étaient de coupe conservatrice et le veston – d'un genre que l'on voit souvent dans les peintures de genre du Québec – a des caractéristiques, telles que les rangs serrés de boutons de cuivre jaune et l'absence de découpes, qui remontent aux années 1830; mais cette veste peut très bien avoir été faite après le milieu du siècle. Les pantalons sont à pont. Le nº. 95 forme avec ce costume un contraste saisissant: c'est un élégant complet à carreaux noirs et blancs, dont le veston est ceinturé, et qui a été fait à Calgary en 1918. Les trois complets nºs. 96, 97 et 98 datent des années 1940 et 1950 et montrent à quel point la mode masculine a changé depuis.

Il y a dans cette exposition plusieurs genres de vêtements de ville. La cape avec son capuchon, nº. 99, est en lainage gris du pays et date des années 1860 ou après. C'est un rare exemple du "blanket" ou capote. Les "blankets" sont des vêtements véritablement canadiens; faits tout d'abord pour le commerce, ils furent adoptés à la fois par les Indiens et les blancs parce que c'étaient des vêtements pratiques pour l'hiver. Celui-ci fut porté par un chef de la tribu des "Blackfoot". Le nº. 99, manteau de daim très simplement coupé, à manches droites, est ample; c'est aussi une pièce très rare. Ce manteau et le "blanket" se portaient avec écharpes à la ceinture ou *ceintures fléchées*. Le manteau de drap fin doublé de peau de phoque et le manteau raglan de demi-saison en cachemire sont deux exemples de manteaux de luxe du 20ème siècle.

Le chapeau haut de forme était le couvre-chef typique de la première moitié du 19ème siècle, mais plus on avance dans le 19ème siècle, plus il devient un chapeau de cérémonie. Le chapeau melon commença sa carrière pendant les années 1860, la chapeau mou de feutre dans les années 1870 et le chapeau de paille, appelé canotier, dans les années 1880. Ils ont tous légèrement changé de style de dix ans en dix ans. On portait ici toute une variété de chapeaux de fourrure, de paille et de laine qui étaient souvent décoratifs et qui protégeaient toujours parfaitement du soleil de l'été ou du froid de l'hiver. La coupe des chemises d'hommes resta la même jusqu'aux vingt-cinq dernières années du 19ème siècle, avec seulement un rétré-



Pair of striped cotton and linen trousers worn in Ontario about 1843 **(84)**

Pantalon de coton et drap de lin rayé, porté en Ontario vers 1843 **(84)**

cissement graduel des manches. Les chemises étaient droites, longues et larges, sans ajustage aux emmanchures. Les manches étaient larges et droites, avec des goussets carrés sous les bras, et elles étaient froncées au poignet. Les chemises s'ouvraient partiellement sur le devant et elles étaient rattachées au col par des fronces, avec quelquefois un petit gousset triangulaire de chaque côté du cou. Seules les parties visibles changèrent de mode: le col, les manchettes et le plastron. L'exemple le plus ancien de l'exposition date des années 1820; c'est, avec son plastron à jabot, une chemise de soirée. Une autre, de toile forte, est entièrement faite à la maison, avec du lin cultivé, préparé, filé et tissé à la ferme où elle a été faite vers 1860. On peut se faire une idée de la solidité des chemises de lainage du pays, grâce à la chemise de lainage gris qui date d'environ 1900. L'étalage de lainages écossais du pays et dont on se servait pour faire les vêtements, donne une image très nette de la variété de couleurs et de modèles des chemises, des gilets et même des complets de la deuxième moitié du 19ème siècle.

DESCRIPTIONS

81 **MAN'S WAISTCOAT** Worn in Quebec in the 1790's

PHOTO RIGHT

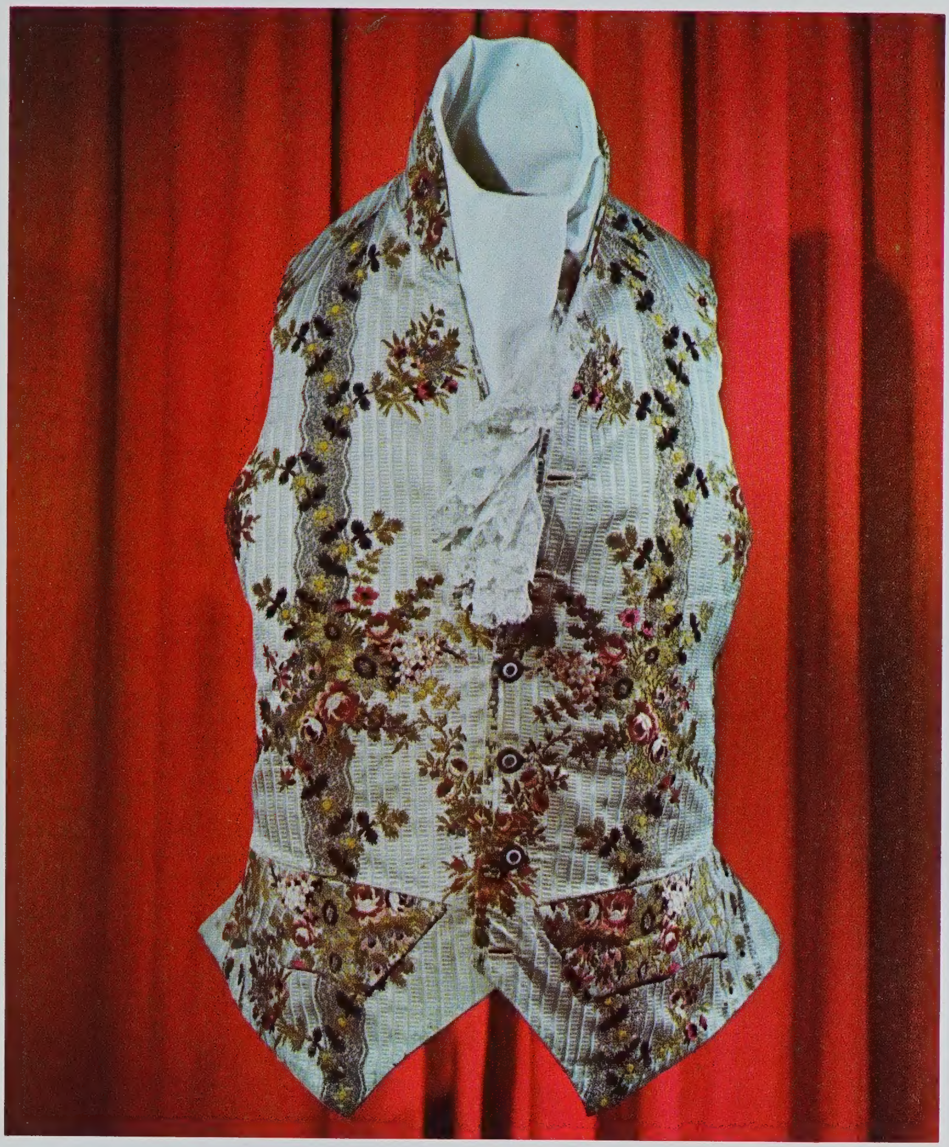
Pale blue striped satin brocaded with coloured silks, gilt and silver threads. Single-breasted with seven buttons and buttonholes. Short cut-away skirts. Stand-up collar. Lining and back of brown cotton twill. Fit adjusted by two pairs of tapes at back. Worn by Colonel Barthelemy Gugy (died 1797).

L. 24½" (62.3 cm)
Acc. no. 947.72.1 (Neg.64TEX16 and 67TEX49)
Gift of Miss Augusta Jarvis

82 **WAISTCOAT** Worn in Montreal 1780's or 1790's

Pink satin embroidered with silk and metal threads, sequins, and facetted glass jewels. Double-breasted with eleven pairs of embroidery-covered buttons and eight buttonholes. Straight fronts. Wide lapels. Pocket welts but no pockets. Back and lining of white linen tabby. Two pairs of tapes at back for adjusting fit.

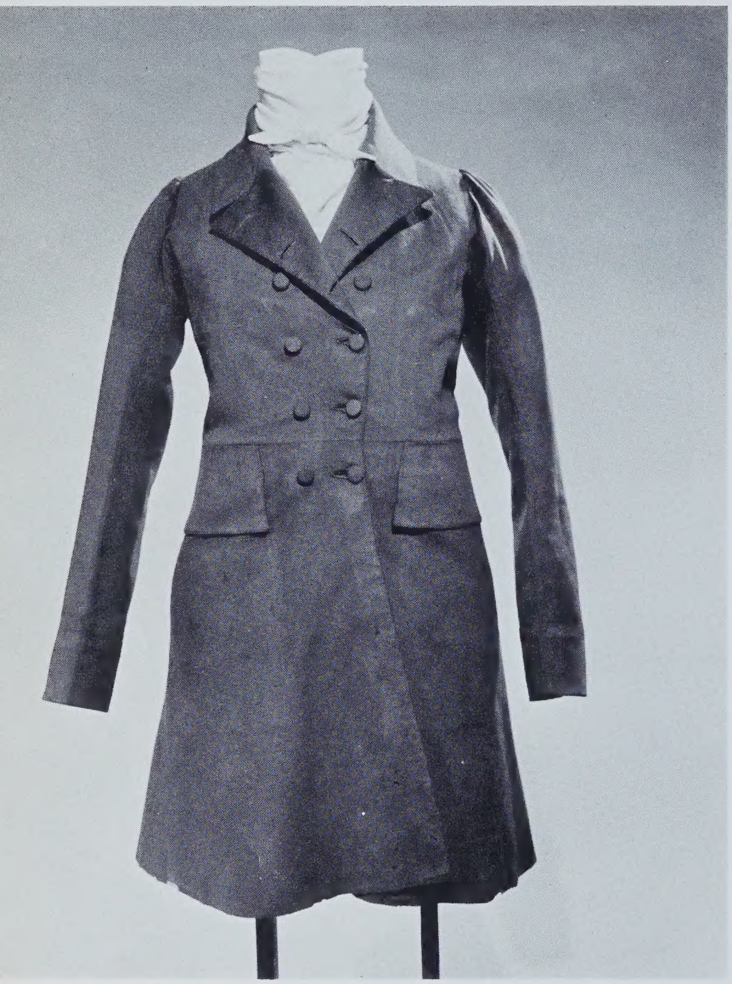
L. 23½" (59.8 cm)
Acc. no. 1213 (Neg.64TEX322 and 337)
Lent by the McCord Museum, McGill University, Montreal



Brocaded satin waistcoat worn in Quebec
in the 1790's

(81)

Gilet de satin broché porté au Québec
pendant les années 1790



Brown broadcloth frock coat worn in Ontario in the 1830's or later **(85)**

Manteau de drap fin brun, porté en Ontario pendant les années 1830 ou après **(85)**

83 PAIR OF WEDDING TROUSERS Ontario Lincoln County Gainsborough Township 1806

Handwoven white linen. Straight legs. Wide waistband. Small fall front closing with three flat brass buttons. Brass buttons on pocket flaps and two at front and back for braces.

L. 43″ (109 cm)
Acc. no. L1083 (Neg.66TEX433, 434, 442) CC67.46
Lent by Jordan Museum of the Twenty

84 PAIR OF TROUSERS Ontario Lincoln County Vineland area About 1843

PHOTO PAGE 66

White tabby cotton and linen with narrow red and blue stripes. Small fall front. Wide waistband. Back eased into waistband. Straight legs. Slit pockets at sides. Two brass shanked buttons back and front for braces. Worn by David Housser, married in 1843. For construction details see pattern.

L. 39¾″ (101 cm)
Acc. no. 966.192.1 (Neg.66TEX284, 285, and 298)
Gift of Mr. Norman Macdonald

85 FROCK COAT Ontario 2nd quarter 19th century

PHOTO LEFT

Light brown broadcloth. Double-breasted with four pairs of self-covered buttons and six pairs of buttonholes. Deep flaps over side pockets. High turn-down collar. Pointed lapels. Sleeves gathered into armholes. Plain cuff with two buttons and buttonholes. Inside breast pocket with flap on left side. For construction details see pattern.

L. 38¾″ (98.5 cm)
Acc. no. 947.94 (Neg. 67TEX55–57 and 72)
Gift of Mr. Sidney Holmes

86 FROCK JACKET Ontario, Prescott Probably 3rd quarter 19th century

Light buff cotton twill. Single-breasted with five self-covered buttons and buttonholes. Cut with side bodies. Narrow turn-down collar. Flapped side and breast pockets. Fully lined. Sleeves slightly gathered into armholes, opening with one button and buttonhole at wrist.

L. 33″ (83.8 cm)
Acc. no. 64-130 (Neg.66TEX49 and 50) CC65.44
Lent by Upper Canada Village

87 DRESS-FROCK COAT Ontario, Cobourg 1870's

Black broadcloth with satin-covered buttons. Double-breasted with four pairs of buttons and buttonholes. Pointed lapels extend beyond narrow collar. Sleeves taper slightly at wrist. Plain cuff with two buttons and button-

holes. Inside breast pocket on left side. Pockets in back pleats. Lined with black Bradford lustre twill. Woven label at neck reads 'P McCallum and Sons Cobourg Ontario'.

Measurements L. 36½" (92.8 cm)
Acc. no. 964.132.2
Gift of Mrs. S. Owen Carter

88 FROCK COAT Toronto Late 1880's

Navy blue ribbed worsted trimmed with wool braid. Double-breasted with four pairs of black silk-covered buttons and buttonholes and two angled lapel buttonholes. Fronts cut with angled dart at waist. Welted breast pocket on left side. Inside breast pocket on right side. Slightly shaped sleeve with narrow cuff and one button. Edges and cuffs trimmed with braid. Woven label at neck reads 'Robert J Home Toronto'.

L. 35½" (90.3 cm)
Acc. no. 964.132.1
Gift of Mrs. S. Owen Carter

89 SUIT Quebec, Island of Orleans Probably mid 19th century

Gray napped woollen twill (étoffe du pays). Three-piece. Jacket double-breasted with five pairs of brass buttons and buttonholes. Two welted side pockets. Narrow turn-down collar. Wide lapels. Waistcoat single-breasted with six brass buttons and buttonholes. Narrow standing collar. Edges bound with brown braid. Two welted pockets. Trousers have fall front with four buttons. Two pairs of buttons at front and one pair at back for braces. Two front pockets under fall. Legs flare out at bottom. Suit entirely handsewn. Bought in St. Jean, I. of O.

L. Jacket 21½" (54.7 cm). Waistcoat L. 23" (58.8 cm). Trousers L. 42½" (108 cm)
Acc. no. A-452-454 (Neg.67TEX4, 5, 14 and 63) CC 67.2–4
Lent by the National Museum of Canada

90 FORMAL SUIT Toronto 1850's

Black broadcloth and napped woollen twill. Three-piece. Broadcloth court coat with six satin-covered buttons and false buttonholes. Closes with single hook and eye at chest. Cut-away. Standing collar. Scalloped side pocket flaps with three buttons showing beneath. Pockets in back pleats. Cuffed sleeve with three buttons. Broadcloth waistcoat single-breasted with six buttons and buttonholes and slightly cutaway. Narrow standing collar. Two pockets have flaps stitched to them. Napped twill pantaloons have narrow waistband and side fly opening with seven buttons and buttonholes. Fronts lined, padded, and quilted to mid-thigh. Legs taper to narrow binding and side opening with two buttons and buttonholes. Worn by the Honourable Robert Baldwin (died 1858) as formal attire.

L. Coat 37¾" (96 cm). Waistcoat 24" (61 cm). Pantaloons 39½" (100.5 cm)
Acc. no. 939.54 a–c (Neg.64TEX117–119)
Gift of Mr. Harry Baldwin

91 SNOWSHOEING COSTUME Toronto 1880's

Gray blanket cloth with narrow red, blue and dark gray bands. Two-piece. Long fitted and hooded jacket cut without side bodies. Double-breasted with five japanned metal hooks and eyes. Skirts flare. Sleeves have epaulettes of overlapping red and blue broadcloth and gray blanket cloth with pinked edges. All seams piped with red flannel. Hood buttons under turn-down collar. Hood and coat lined with red flannel. Breeches have fly front and close at waist with wide brass hook and eye. Strap at back for adjusting and buttons for braces. Legs buckle below knee. Side seams piped. Snow shoes are contemporary with costume.

L. Jacket 31" (78.8 cm). Breeches 29" (73.6 cm)
Acc. no. 962.131 a–c
Gift of Mr. John D. Irwin

92 YACHTING SUIT Worn in Hamilton, Ontario, in late 19th or early 20th century

Navy blue broadcloth. Three-piece. Jacket double-breasted with four pairs of black buttons, decorated with anchor in relief, and buttonholes. Fronts curve slightly. Turn-down collar. Flapped side pockets and breast pocket on right side. Small welted pocket just above left side pocket. Waistcoat single-breasted with five buttons and buttonholes and one buttonhole set vertically for watch chain. Trousers have fly front closing at waistband with wide japanned metal clip stamped 'Patented 1890'. Buttons for braces. Welted, angled pockets on fronts. Crescent-shaped hip pocket on left side.

L. Coat 30½" (77.5 cm). Waistcoat 21½" (54.7 cm). Trousers 44¾" (113.8 cm)
Acc. no. 959.223 a–c
Gift of Mrs. R. W. Hart

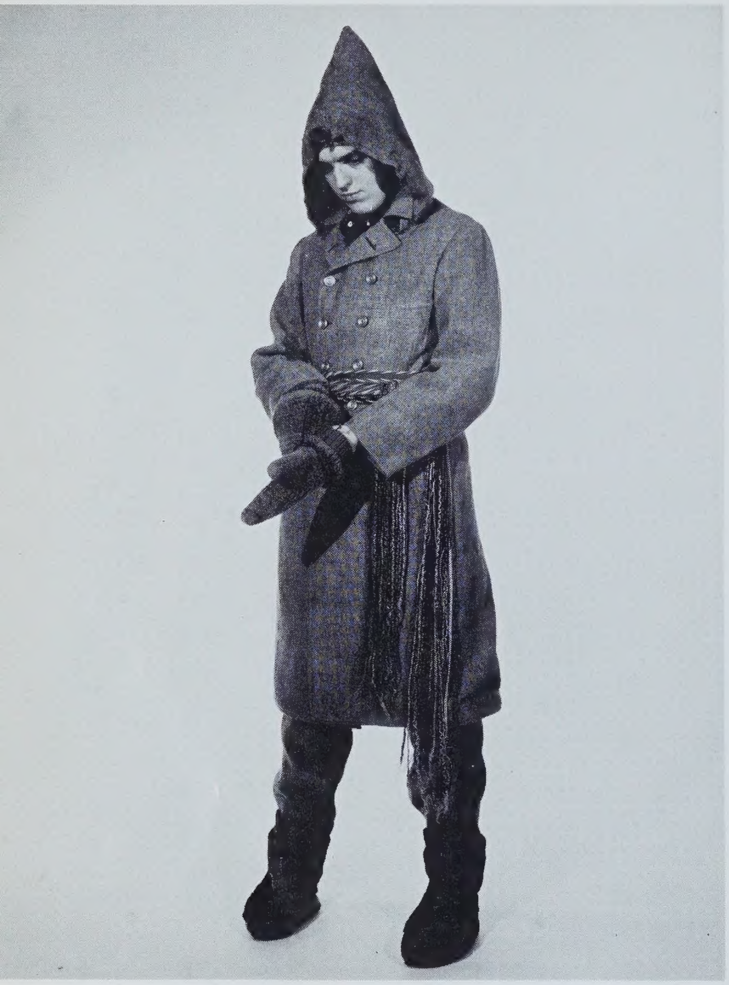
93 SPORTS SUIT Toronto 1912

Brown corduroy. Three-piece. Jacket single-breasted with four horn buttons and buttonholes. Turn-down collar. Pointed lapels. Flapped side pockets. Breast pocket on left side. Shoulders slightly padded. Waistcoat single-breasted with six shell buttons and buttonholes. Fronts slightly pointed and cut away. Knickerbockers have slots at waist for belt and buttons inside for braces. Buckled strap at back for adjusting fit. Change pocket at right front. Two hip pockets. Legs gathered to wide, broad cloth leg band closing with three buttons and buttonholes. Worn with balaclava cap on hunting trips.

L. Jacket 30½" (77.5 cm). Waistcoat 22½" (57.2 cm). Knickerbockers 33" (84 cm)
Acc. no. 960.30.2, 4 and 5
Gift of Mrs. W. O. Moore Ede

94 SUMMER LOUNGE SUIT Ontario, Hamilton 1890's

White wool twill with fancy black and white check. Three-piece. Single-breasted with four large pearl buttons. Fronts



Gray homespun hooded greatcoat
worn on
the Island of Orleans, Quebec
Last quarter 19th century **(100)**

Pardessus de lainage gris du pays avec capuchon
porté à l'Ile d'Orléans, Québec
pendant les 25 dernières années
du 19$^{\text{ème}}$ siècle **(100)**

curve back below lowest button. Two side patch pockets and one breast patch pocket on right side. Narrow collar. Waistcoat double-breasted with four pairs of pearl buttons and buttonholes. Low turn-down collar. Four welted pockets. Trousers have waistband and buckled strap at back to adjust fit. Two slightly curved welted pockets across fronts. Crescent shaped hip pocket on right side.

L. Jacket 30½″ (77.5 cm). Waistcoat 22¼″ (56.5 cm). Trousers 44½″ (113 cm)
Acc. no. 959.223.1 a–c
Gift of Mrs. R. W. Hart

95 **SUIT** Calgary 1918

Black and white checked twill. Three-piece. Belted jacket single-breasted with three buttons and buttonholes. Fronts rounded. Flapped side pockets. Welted breast pocket on left side. Belt stitched down at back and sides and buttons in front. Waistcoat single-breasted with six buttons and buttonholes and four welted pockets. Fronts slightly cutaway. Trousers have waistband with slots for belt, and buttons inside for braces. Slit pockets in side seams. Two flapped and buttoned hip pockets. Label in breast pocket on right side stamped Walker and King, Limited / Makers of High-Class Clothing / Calgary. Alta.' and is inscribed 'Mr. S. H. Roe July 1918'.

L. Jacket 28¾″ (73.2 cm). Waistcoat 22″ (56 cm). Trousers 41″ (104.2 cm)
Acc. X-PI-2443 a, b and c. (Neg. 1–2, 1–3 and 1–4) CC67.23
Lent by The Glenbow Foundation

96 **SUMMER LOUNGE SUIT** Toronto 1940

White twilled worsted. Two-piece. Jacket double-breasted with three pairs of buttons and two pairs of buttonholes (for lower buttons). Narrow collar and very wide pointed lapels. Bound side pockets. Welted breast pocket on left side. Inside pocket on right. Four sleeve buttons. Lined. Trouser fronts pleated into waistband with slots for belt. Zip fastener fly opening with two buttons at waist. Bound side and hip pockets. Left hip pocket has tab for buttoning. Cuffed legs. Label reads 'Ascot Clothes Toronto'.

Trouser leg W. 10½″ (27 cm)
Acc. no. 965.134 a and b
Gift of Mr. Andrew G. Jarvie

97 **LOUNGE SUIT** Toronto 1953

Gray worsted. Two-piece. Jacket single-breasted with three buttons and buttonholes. Slightly fitted. Fronts rounded. Narrow collar with pointed lapels. Flapped side pockets. Welted breast pocket on left side; two inside breast pockets. Sleeves finished with four buttons and lines of stitching instead of buttonholes. Lined. Trouser fronts pleated to waistband with slots for belt. Zip fastener fly front with clip at waistband. Bound side and hip pockets. Left hip pocket has button and buttonhole. Cuffed legs.

Label reads 'Grant and Wilson Custom Tailors, Wm. Holford Jr. Toronto, December 1953'.

Trouser leg W. 9¾" (24.8 cm)
Acc. no. 959.220.1 a and b
Gift of Mr. William D. Holford

98 SUMMER LOUNGE SUIT Toronto 1956

Beige spun silk. Two-piece. Jacket single-breasted with three buttons and buttonholes. Fronts rounded and cut away a little. Slightly fitted. Short vents at side seams. Narrow collar with pointed lapels. Flapped side pockets. Welted breast pocket on left side, inside breast pocket on right. Sleeves finished with four buttons and buttonholes. Fronts and sides lined. Trouser fronts pleated to slotted waistband. Buttoned fly opening. Bound side pockets. Flapped buttoned hip pockets. Legs cuffed. Label reads 'Clark Eunson. Toronto S. A. Silverman 1956'.

Trouser legs W. 8¾" (22.5 cm)
Acc. no. 964.119.7 a and b
Gift of Mrs. Saul Silverman

99 COAT Canada 1813 or earlier

Tanned deerskin trimmed with navy blue and red broadcloth. Single-breasted with three widely spaced gray pearl buttons and buttonholes. Loose fit, slightly flaring at back and side seams. High turn-down collar and flat round collar beneath with dagged edges. Low, wide, lapels. Inside patch pocket on left side. Straight sleeves with wide blue broadcloth cuff and epaulettes of overlapping blue and red broadcloth with pinked edges. Fronts faced. Narrow hem. All seams piped with strips of red broadcloth. Belonged to Capt. Tom Nairne who was killed at the battle of Crysler's Farm.

L. 37" (94 cm)
Acc. no. A-889, CC67.8
Lent by the National Museum of Canada

100 HOODED COAT Quebec, worn on Island of Orleans
Probably last quarter of 19th century

PHOTO LEFT

Gray napped woollen twill (étoffe du pays). Cut like a frock coat. Double-breasted with four pairs of brass buttons and buttonholes. Flapped side pockets. Narrow turn-down collar. Lapels hook back. Side bodies. Sleeves slightly gathered at armholes. High pointed hood buttons under collar. Drawstring around face. Fully lined. Machine sewn. Woven label at neck reads 'Beaulieu & Godbout Quebec'.

L. 45" (114.5 cm)
Acc. no. A-451 (Neg.67TEX29–31, 61 and 62) CC 67.1
Lent by the National Museum of Canada

ACKNOWLEDGEMENTS

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BLACK CREEK PIONEER VILLAGE, WOODBRIDGE, ONTARIO; DUNDAS HISTORICAL SOCIETY MUSEUM, ONTARIO; GLENBOW FOUNDATION, CALGARY, ALBERTA; JORDAN MUSEUM OF THE TWENTY, ONTARIO; MCCORD MUSEUM, MCGILL UNIVERSITY, MONTREAL, QUEBEC; NATIONAL MUSEUM OF CANADA, OTTAWA; NIAGARA HISTORICAL SOCIETY, NIAGARA-ON-THE-LAKE, ONTARIO; NOVA SCOTIA MUSEUM, HALIFAX, NOVA SCOTIA; SHARON TEMPLE MUSEUM OF YORK PIONEERS HISTORICAL SOCIETY, NEWMARKET, ONTARIO; SIMCOE COUNTY MUSEUM, MINISING, ONTARIO; UPPER CANADA VILLAGE, MORRISBURG, ONTARIO; MRS. GEORGE B. DOREY, MONTREAL, QUEBEC; MISS AUDREY GRAHAM, FENELON FALLS, ONTARIO; MRS. FLORENCE M. MACKLEY, SYDNEY, NOVA SCOTIA.

#**1** TWO PIECE DRESS Montreal 1770's-80's

This illustrates a fashionable bodice shape of the 1770's fitted tightly to the body and very long waisted. The simple treatment of the shoulder with inset straight band is very characteristic of 18th century dresses, and so are both under and overskirt of fulled straight lengths of material. Dress of pink, corded silk. 28¾'' (73 cm) wide. Underskirt of striped pink and white taffeta. 18¼'' (46.5 cm) wide.

Hand sewn. Centre back and skirt seams simple. Bodice, shoulder and sleeve seams flat felled with running stitches showing as an ornamental feature. Dress has no means of fastening, probably pinned in place.

Bodice lined with white linen except for shoulder piece which is self faced. Lining of back cut to fit body; pair of tucks on either side of centre back (dotted lines) laid down, falling to the centre and held to the lining with running stitch. Skirt unlined except for band of light-weight satin across the back hem.

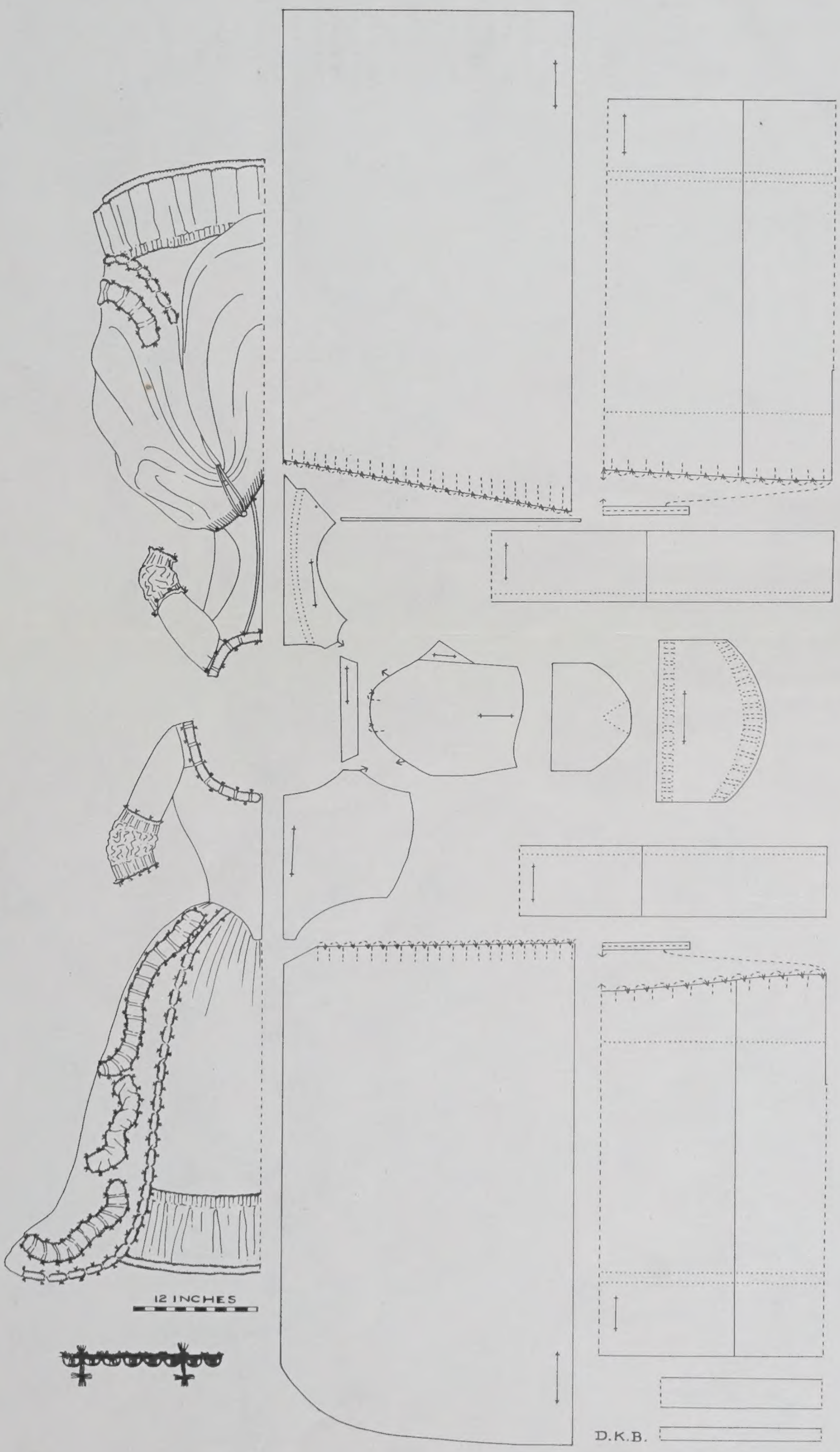
Overskirt worn flowing (front view) or raised (back view). Narrow bands doubled and attached under buttons at back, and when raised skirt desired these loops were put over the buttons.

Dress trimmed with robings of self material edged with braid. (See drawing for appearance, and pattern pieces in lower right corner for widths.)

Underskirt lined with glazed wool material from dotted line to hem. Openings at either side fastened by tying the narrow back and front waistbands.

Acc. no. 958.96.5

#1 TWO PIECE DRESS Montreal 1770's-80's


12 INCHES
D.K.B.

#4 DRESS Montreal early 19th century

This dress, of the classical style fashionable following the French Revolution, illustrates the old adage of cutting one's coat according to the cloth, a common practice when materials were as expensive as this hand-embroidered Indian muslin. One straight length is used for the back, while a second length has been split down the centre and widened with lace insertions. The angled pieces which have been cut off for the waist shaping have been turned upside down and used to extend the hem line. The sleeves which are identical back and front have been shaped by placing the fullness to the back shoulder, and are abnormally long as was the fashion. They were worn pushed up on the forearm. The two sleeves fit very neatly into another width of material, and the small pieces for the fashionable high-waisted bodice cut around them with no yardage lost. Only four yards of 35-inch material were required to make this full-length dress.

White Indian muslin semé with tiny sprig pattern in tambour work. 34¼" wide (87 cm).

Hand sewn. Skirt simple, bodice seams flat felled with unfinished edges inside. Narrow hems and fine tucking.

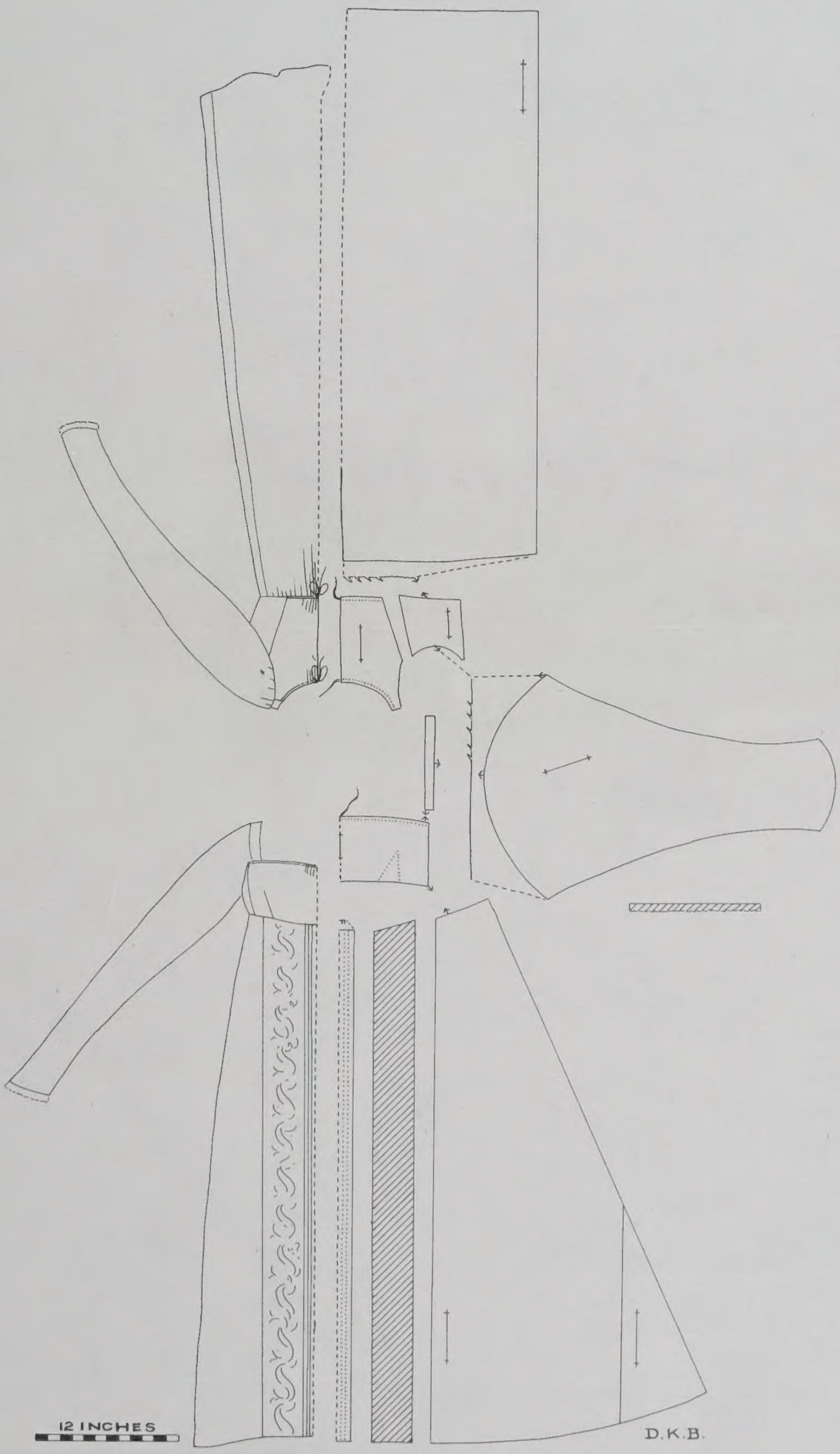
Fastens at back with draw strings at neck and waist.

No linings of any kind.

Narrow central panel of skirt front has four tiny tucks running the length of it. (Dotted lines on pattern).

Acc. no. 958.96.8

#4 DRESS Montreal early 19th century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#7 MORNING DRESS worn in Montreal about 1823

This dress illustrates the wider skirts that were becoming fashionable. The actual width is very little greater than 958.96.8 but the illusion is of a much wider skirt with stiffer material, worn over more underclothes and with the decoration concentrated around the hem. The waist line is becoming more normal and the fullness over the shoulders is a fore-runner of "leg-of-mutton" sleeves which were to become fashionable in another few years.

Fine firm white cotton. 42½" wide (108 cm).

Hand sewn. Seams simple; skirt seams neatly hemmed inside. Eyelet embroidery in white. Considerable use of fine piping in seams and edges. Right front has a straight band with lines of fine piping. Ornamental white work buttons on collar frill.

Front of bodice has a draw-string at the waist tying at centre front. No other bodice fastening. The neck must have been pinned.

Bodice and skirt joined only at back. Front panel of skirt has a draw-string across top sewn at points indicated on pattern so only draws in at sides. Bodice tied and then the front skirt panel tied over it. Probably ribbon sash worn.

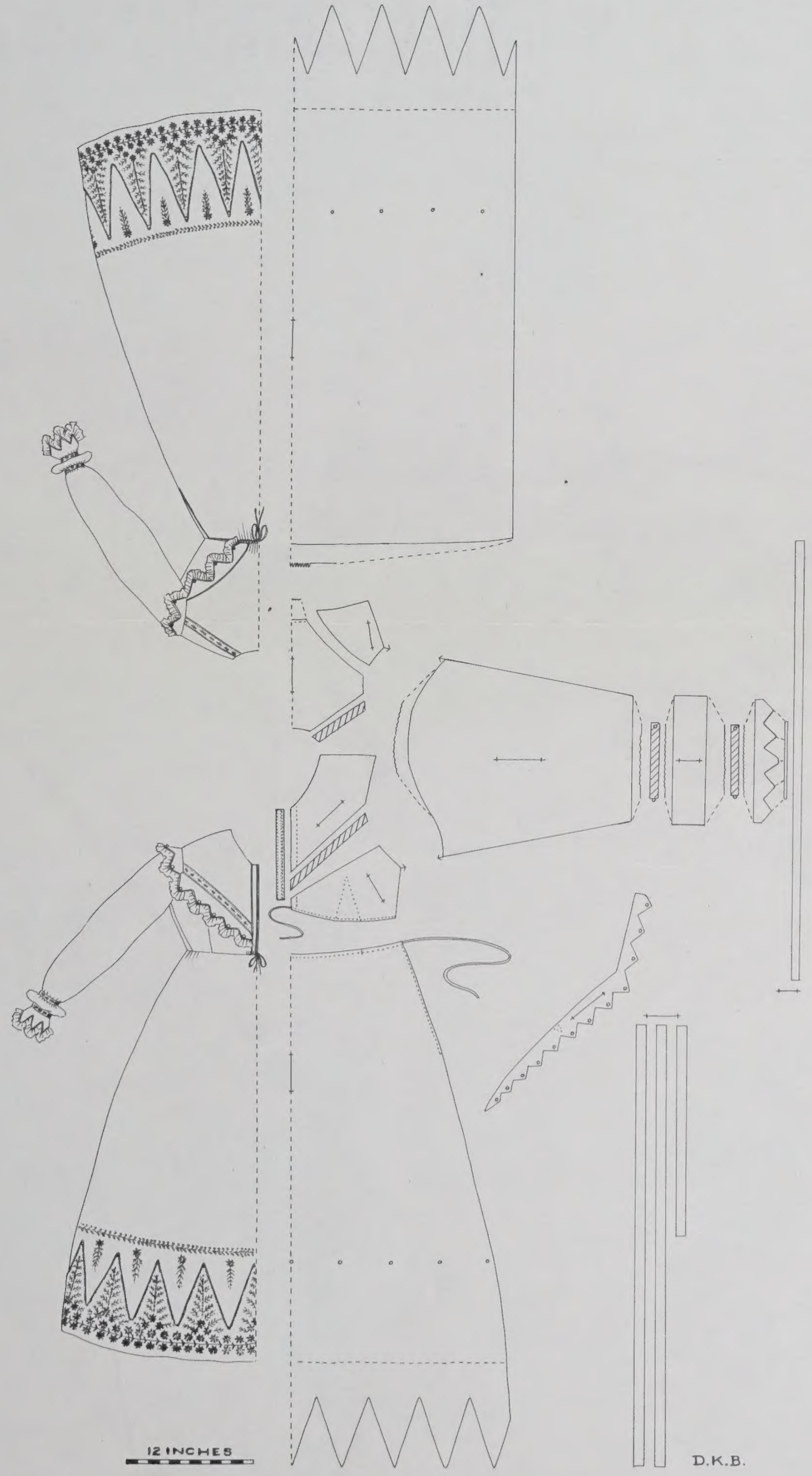
Skirt cut long with points which fold back to form the decorated hem line.

Sleeves very long; inserted bands of eyelet embroidery button snugly around the wrist. Pointed cuff is held by tape tacked inside to each point. The thumb put through one of these tape loops held the frill down firmly covering most of the hand.

Neck is plain and was covered with a separate frill.

Acc. No. 933.43

#7 MORNING DRESS worn in Montreal about 1823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#**16** DRESS with cape Ontario, Dundas mid 1840's

This dress well illustrates the demure fashions of the early Victorian period. The skirt is quite wide with six straight lengths of silk gauged fairly evenly in to the waist band and a slight increase of fullness and a small pleat at centre back. Several petticoats would have been worn. Boning had by this time become an important part of dress design. Stiffness was in style.

Gold coloured figured silk. 19" wide (48 cm).

Hand sewn. Seams simple. Most bodice seams with piping.

Fastens at back with brass hooks and punched eyelet holes.

Bodice fully lined with linen made up with each piece. Sleeves not lined but have short unfinished piece of white cotton set in to armhole. Skirt fully lined with glazed cotton and the bottom of the skirt padded. Cape lined with glazed cotton.

Skirt made separately from bodice on white waistband, then sewn firmly to bodice lining. (Dotted line on pattern front).

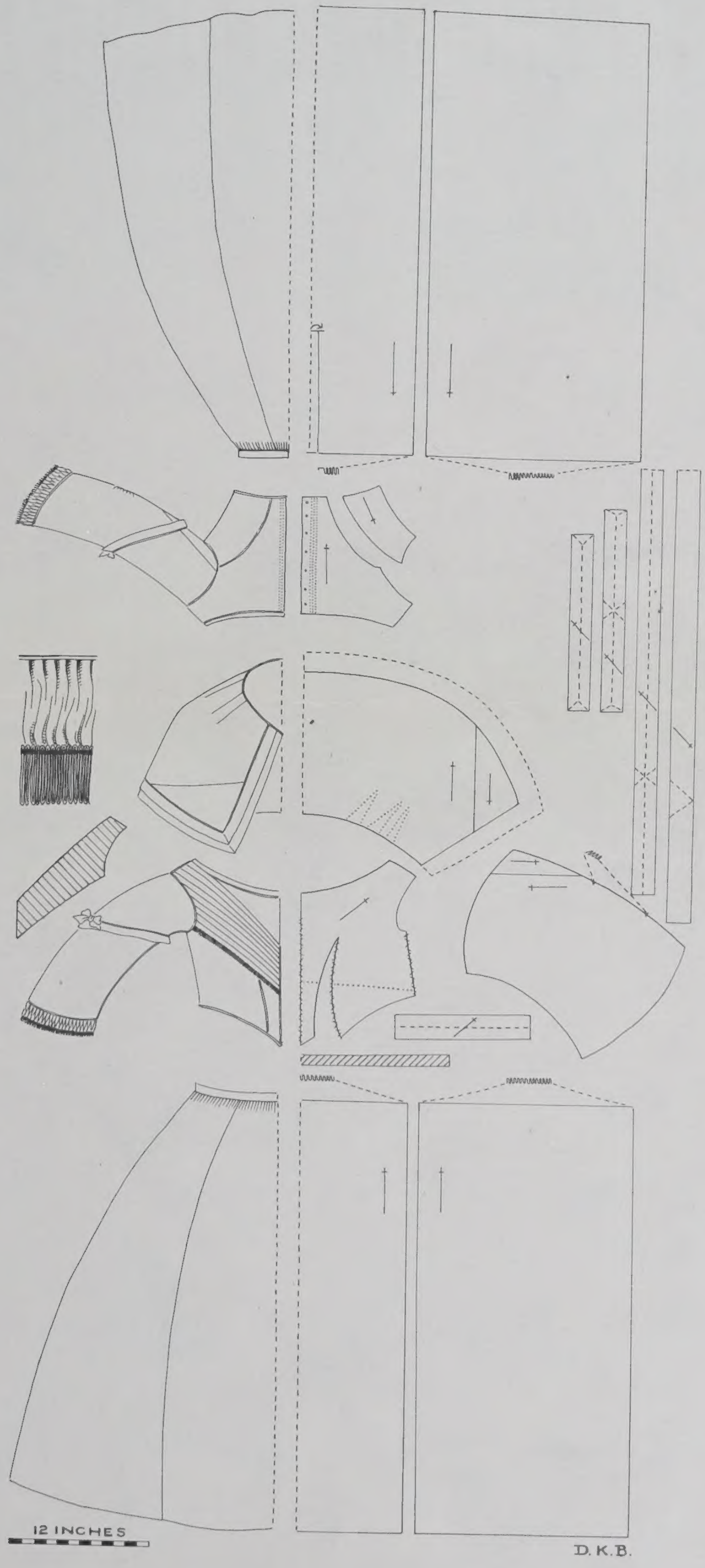
Bodice front trimmed with bias bands folded and laid one over the other from top to bottom on a cotton base. (Shaded piece of pattern). This is separate from the dress but made up into armholes and tacked down to centre seam.

Other bias bands shown in pattern are as follows: shortest is bow on sleeve, medium is banding around sleeve, longest is banding around outside of cape used flat and folded to form a mitred corner and the second longest is folded in half lengthwise and tacked down over this and finished with piping.

Cuff trimming is shown in drawing; similar silk braid used on bodice.

Acc. no. 942.19.1

#**16** DRESS with cape Ontario, Dundas mid 1840's


12 INCHES
D.K.B.

#21 RECEPTION DRESS with capelet and extra sleeves Toronto 1859

This dress illustrates the ever increasing width of the skirt. The fullness is now put in with flat pleats rather than gauging and the skirt is fully lined to stiffen it. Both petticoats and a crinoline frame were worn. Wide sleeves were fashionable and with the wide skirt, contrast with the waist made as small as possible by slanting darts, boning and tight corsets.

Striped and figured silk in bright blue, white and pale yellowish green. 28" wide (71 cm).

Hand sewn. Neck, armholes and bottom of bodice piped.

Bodice fully lined with linen made up with each piece. Fastened in front with concealed hooks; lacing at back purely ornamental.

Short sleeves made in two pieces, ornamented with small buttons and joined with graduated lengths of velvet ribbon. Long "pagoda" sleeves, fully lined with silk, have tiny gusset at underarm; tacked in armholes when long-sleeved dress desired.

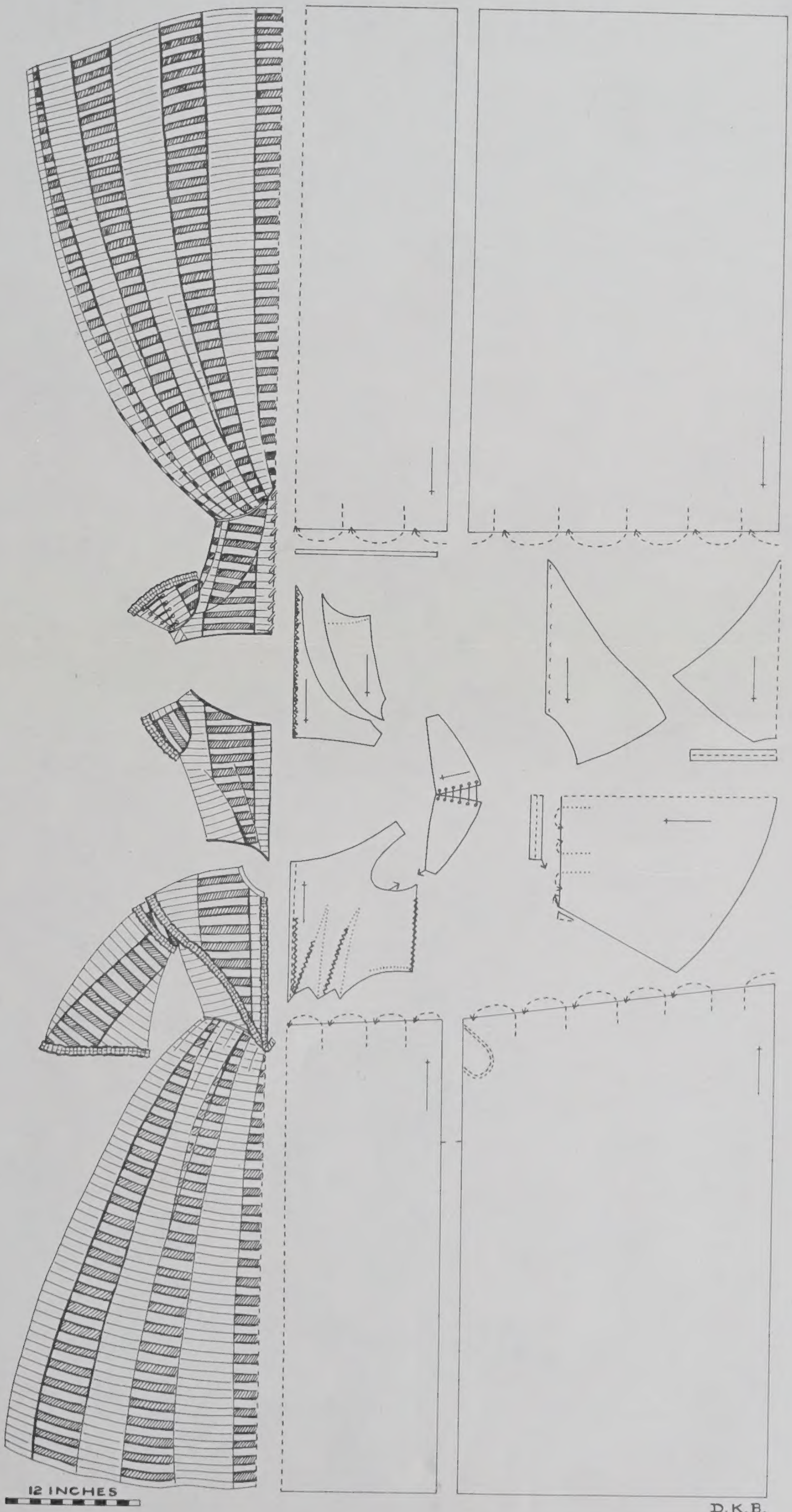
Capelet fastens in front with concealed hooks. Fully lined with silk. Capelet and all sleeves edged with box pleated ribbon.

Skirt pattern shown with front sections shorter than back. The skirt was, however, cut in six equal lengths, which were then fully lined with muslin, and finished at top and bottom. When skirt was pleated and top-sewn to the narrow waist band, the extra length which was not desired in front was turned down inside. This makes the front quite firm at the waist. Bottom of skirt bound with wool braid.

Skirt made separately from bodice then sewn firmly to bodice lining along dotted lines.

Acc. no. 965.47.5

#21 RECEPTION DRESS with capelet and extra sleeves Toronto 1859



D.K.B.

#30 DAY DRESS Ontario, Welland County 1865-1870

This homespun dress illustrates the simplest and most basic form of the mid-Victorian dress with its fitted bodice in this case not boned, plain two-piece sleeve with the two pieces identical, simple neck finishing which would have been covered by a white collar, natural waist line and full skirt made of straight widths of material with fullness pleated to the waist. This dress is conservative and strictly utilitarian and very characteristic of the clothes of rural Ontario. It is one of the very few surviving examples of hand-woven clothing.

Handspun, hand-woven wool check in black, green and pink. 41" wide (104 cm).

Machine sewn with hand finishing. Piping around armholes and waist and a narrow braid binding around wrists.

Bodice fastens in front with concealed hooks and eyes. Small wrist opening which hooks.

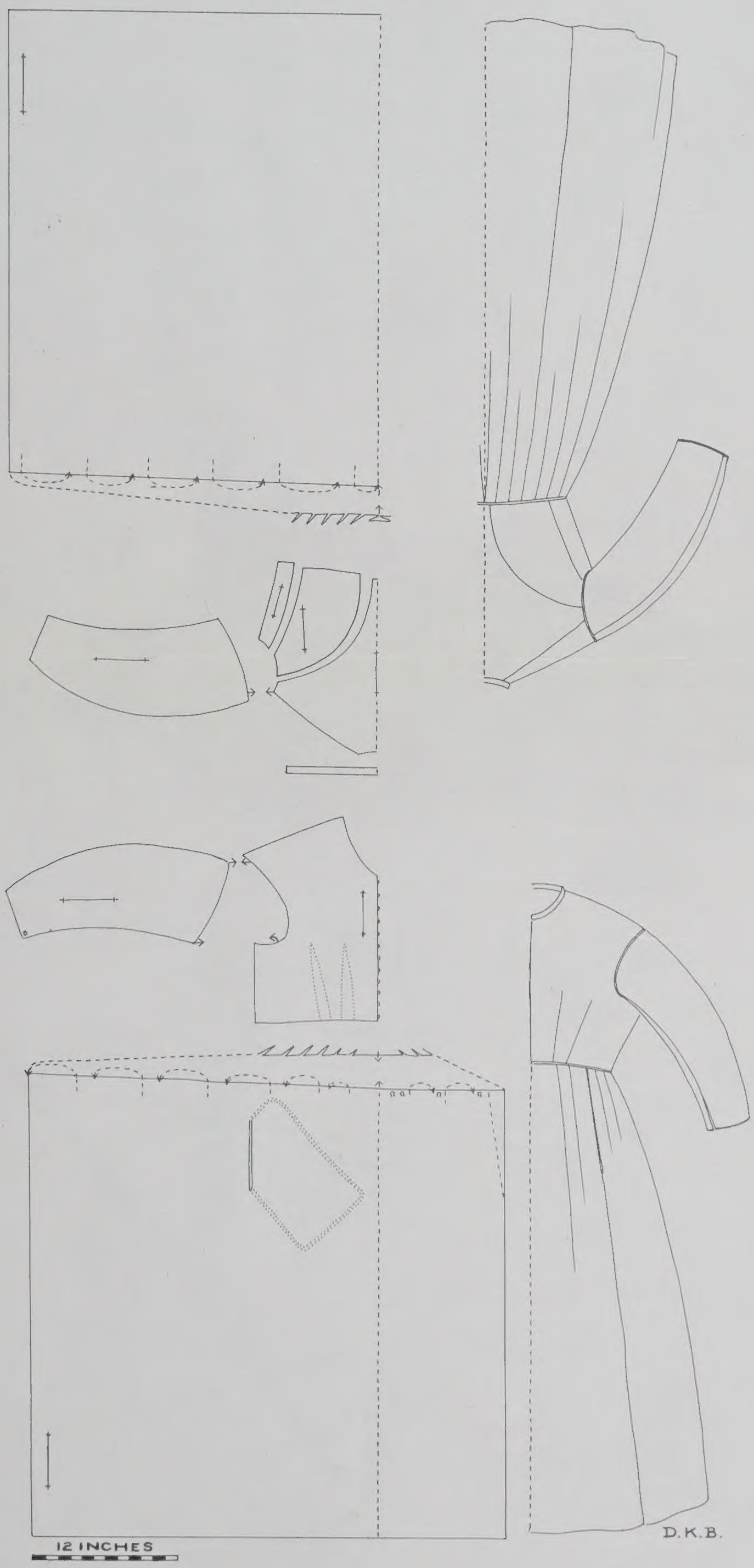
Bodice and skirt attached except at left front where the skirt opens and the bodice hooks down over it to the eyes shown on top part of skirt.

Bodice fully lined with plain cotton cut more simply than the bodice but fitting it exactly. Sleeves also lined.

Instead of terminating the diagram at the centre line the pattern has been extended to the seam, showing the pleats on either side of centre front. The skirt has been made of three full widths of material with one seam to left where the front opening comes, one at the right side and the third to the left of centre back.

Acc. no. 967.7

#**30** DAY DRESS Ontario, Welland County 1865-1870


12 INCHES
D.K.B.

#31 JACKET and SKIRT made in Toronto about 1867

Formal dresses were long and trailing at this time. This dress illustrates a new fashion for shorter walking costumes. In wear it clears the instep in front and just touches the ground at the back, and was worn over a crinoline frame. The shaping of the skirt pieces is of interest—all unnecessary fullness has been removed from the waistline. This is an extreme form of a new style of skirt which was coming into use just about this time. Its more usual shape is illustrated by #33 (948.260.2) and is explained in the next figure. A blouse, probably with a frill around the neck would have been worn under the loose jacket.

Natural coloured linen. 30¾″ wide (78 cm). Trimmed with couched black wool braid.

Entirely sewn by hand except for wool braid binding on bottom of skirt which is machine sewn. Simple seams with raw edges turned in and overcast. Fine piping in armhole.

No lining, boning or stiffening.

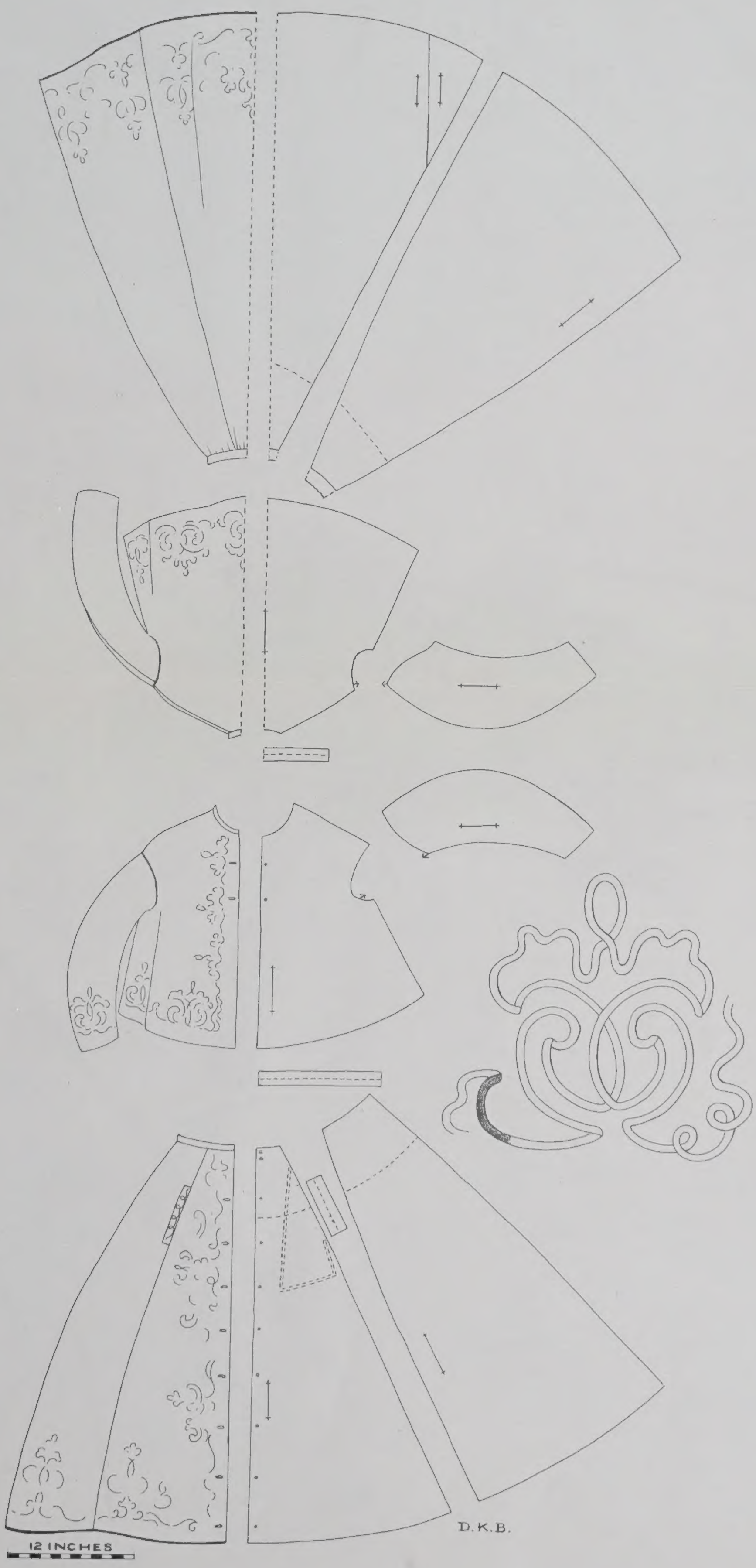
Shank buttons have been used for fastening. There are eyelets for their insertion on left side of both jacket and skirt.

Two large inside pockets are reached through slits behind ornamental flaps in front side seams.

Line of dashes across skirt indicated length of jacket in use.

Acc. no. 960.95.3

#**31** JACKET and SKIRT made in Toronto about 1867


D.K.B.
12 INCHES

#33 AFTERNOON DRESS Toronto about 1869

This illustrates two important changes: the short fulled overskirt which was fore-runner of the bustle, and the flared skirt typical from 1865. The skirt is made of one width in front, the back of two more, and at each side two flared sections. These have one straight edge, the selvage, and one slanted, and are obtained from a single width by means of one oblique cut. The narrow end of each piece is to the waist and the wider end to the hem. Most silk patterns of this time are reversible up and down and so are suitable for this cut. If the silk used was very narrow, or an especially lavish skirt was desired, extra slanting pieces were added. These side pieces *always* have the straight edge to the front while the slant throws fullness to the back.

Jade green taffeta with patterned white satin stripes. Width 24″ (61 cm).

Machine sewn with hand finishing. Underarm and sleeve seams simple; back and shoulder seams and darts flat felled.

Bodice fully lined with white cotton made up with each piece.

Skirt fully lined with brown glazed cotton made up with each piece. Hem of skirt interlined with stiffening.

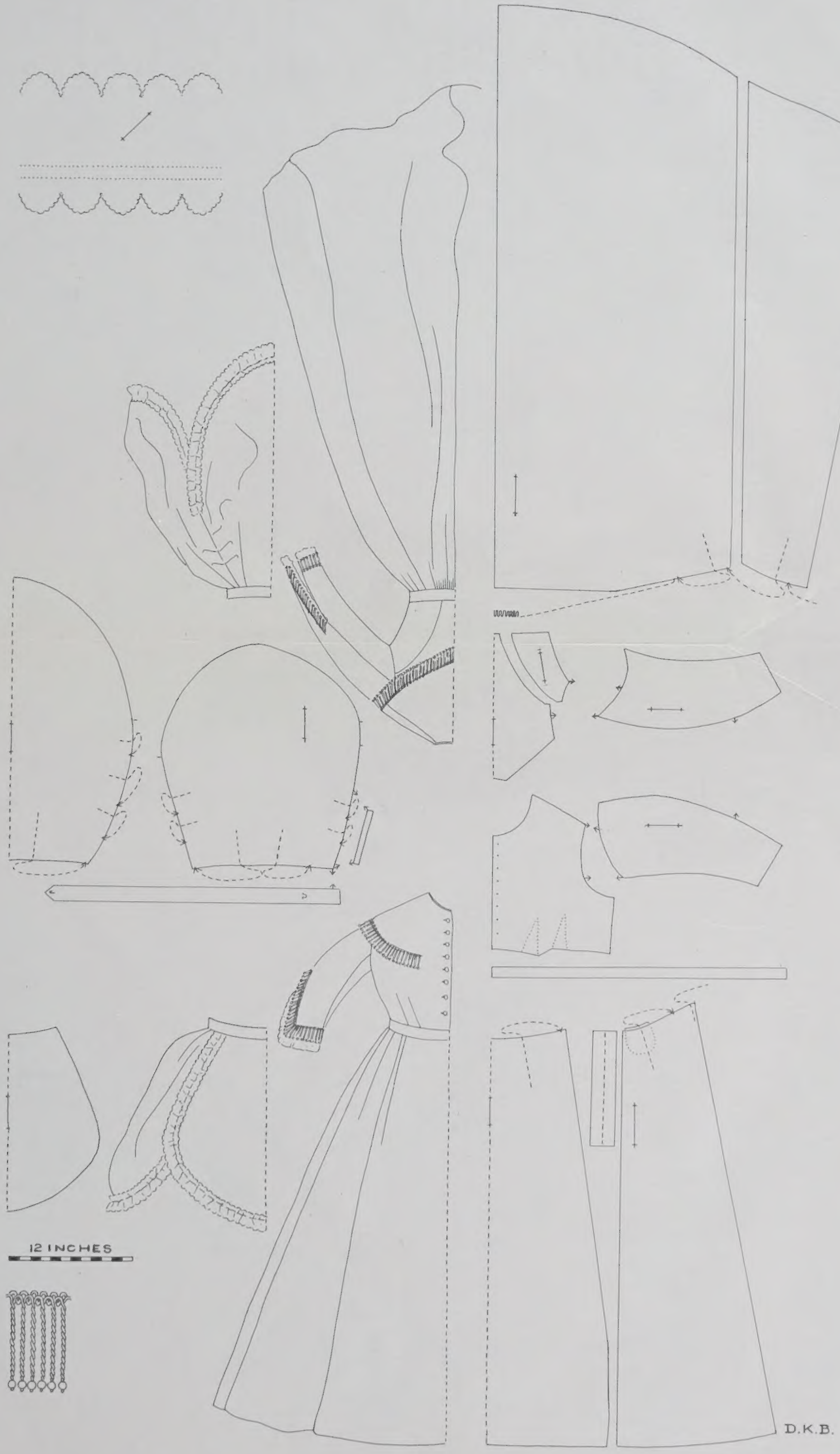
Overskirt fully lined with stiffened muslin and trimmed with a bias band with cut scallops, fulled on to a fine piping cord.

Braid trimming of heavy green cord silk. Each loop finished with plain glass beads.

Sleeve opening edged with fine soft white silk frill.

Acc. no. 948.260.2

#33 AFTERNOON DRESS Toronto about 1869


12 INCHES
D.K.B.

#37 WEDDING DRESS Toronto 1875-76

This dress is an excellent example of the "Princess" style which was fashionable between the two extremes of the bustle style in the early 1870's and the mid 1880's. Classically simple in cut the dress has been made ornate by the addition of swags and frills. It is superbly cut and sewn.

Pale pink corded silk. About 22" wide (56 cm). Trimmed with self-ruchings, net frills, pillow lace and wax orange blossoms.

Machine sewn with hand finishing. Seams simple, raw edges overcast. Piping around collar, armhole and down right front.

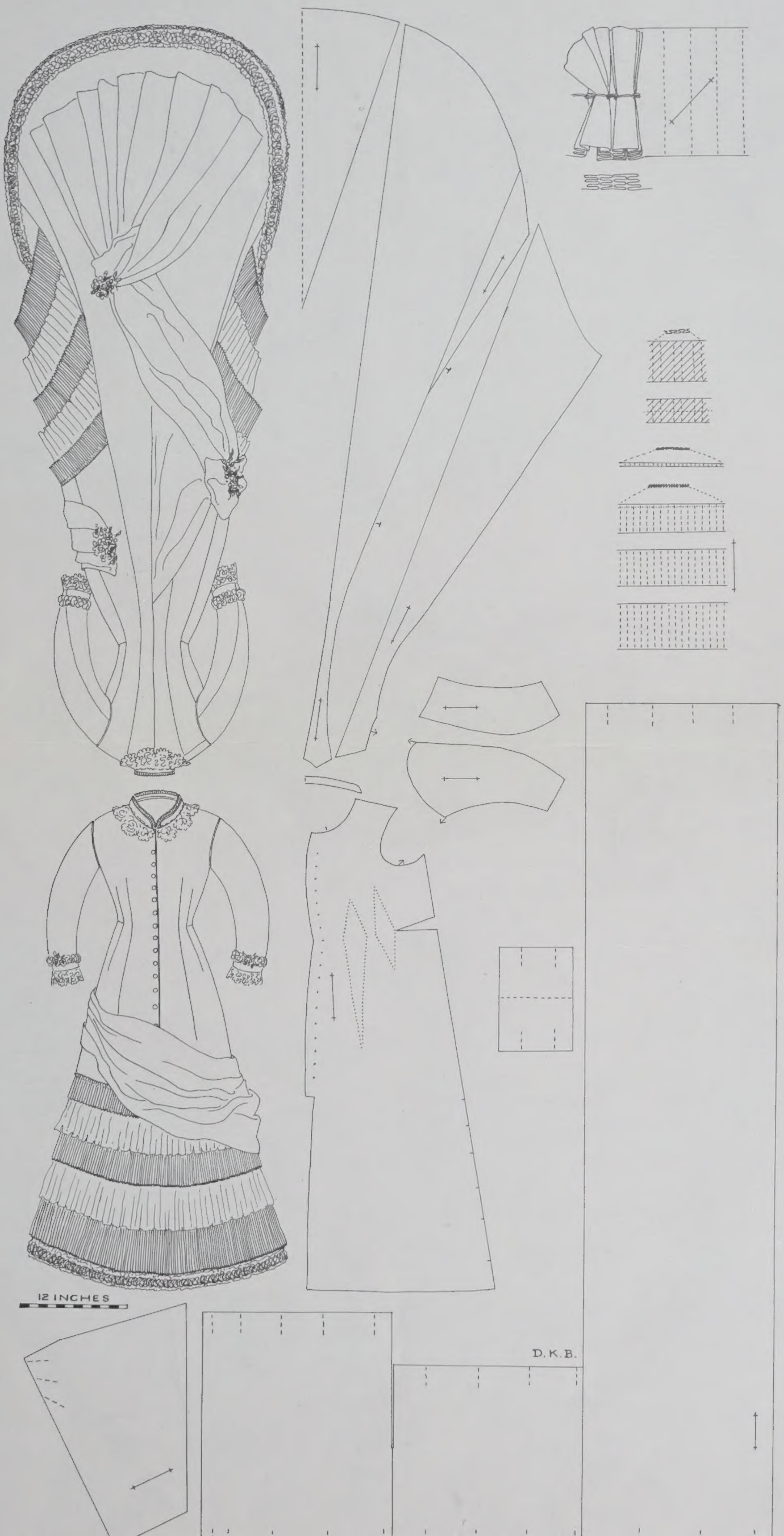
Entire dress lined with white cotton sewn with each piece. Additional heavier cotton lining and removable stiff shield in train. Dust frill, single in front and triple in train. Tapes attached at T in back seams to tie train back.

Folded swag attached at back of right hip, loosely encircling skirt, two shorter widths seamed to it to form pleated fan, lined with muslin, on train. Irregular quadrilateral piece is entered in back seam on the bias and gathers down under the swag. Small almost square piece folded double and pleated to form what appears to be upstanding bow on left hip.

Frills finely pleated in widths shown and between them frills of net. Bottom of skirt edged with self-ruching cut on bias and triple box pleated as shown in diagram; mounted on box pleated net. Same ruching used around wrists.

Acc. No. 959.215.2

#37 WEDDING DRESS Toronto 1875-76


12 INCHES
D.K.B.

#**42** TWO PIECE DRESS Ontario, Brantford? about 1885

This, illustrating the fashionable use of several different materials and of lavish and unsymmetrical trimmings, is an excellent example of the extreme bustle style of the mid 80's. It has a support built in to the train and was worn over a bustle.

Mauve poplin printed with stripes and roses. About 20½″ wide (52 cm). Trimmed with mauve satin and natural coloured machine lace.

Machine sewn with hand finishing; simple seams; raw edges bound with ribbon.

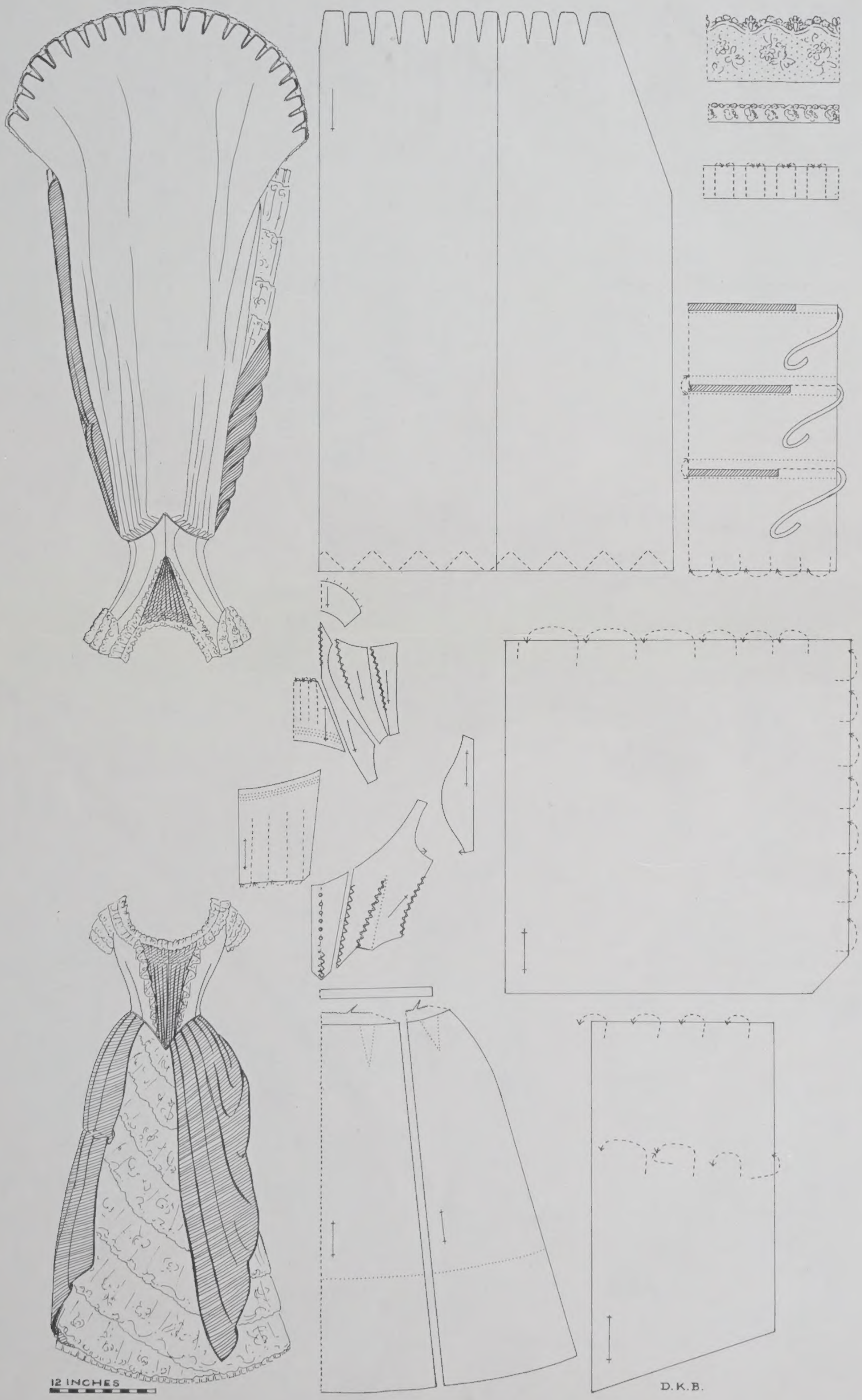
Front fastening concealed. Triangular inserts at both front and back covered with satin, pleated at bottom and gathered at top. Lace fulled around neck and inserts. Sleeves of satin with lace flounces.

Plain skirt front covered with satin. Rows of frilled lace cover this except where the satin draperies hang on either side. They are pleated in to waist band with the larger one pleated to left side seam and the other caught loosely in both vertical and horizontal pleats. Skirt front-lined with stiffened muslin up to dotted line.

Back of skirt stiffened and pleated with tips of pleats caught to semicircular yoke. Inside top back of skirt a pleated length of white cotton with tucks enclosing boning (shaded on pattern); the cotton is shirred in to length of bones. Tapes tie forming the bones into hoops to hold out the train. Attached below this a wide pleated flounce of stiffened muslin material (not shown in pattern) lining the train.

Acc. no. 949.98.1

#**42** TWO PIECE DRESS Ontario, Brantford? about 1885


12 INCHES
D.K.B.

#**45** EVENING DRESS with yoke and sleeve extensions Toronto

about 1894

This beautifully made dress illustrates the style which followed the bustle, with a bell skirt, gored to fit smoothly over the hips, and "leg-of-mutton" sleeves. Everything was done to accentuate a small waist. The bodice is stiffly boned and was worn over tight corsets shaped to pull the waist in, force the bust up and give full rounded form to the hips.

Lilac corded silk. Width about 21¾" (55 cm). Trimmed with darker velvet and beaded machine embroidery.

Machine sewn with hand finishing.

Bodice fully lined with cotton cut differently from the bodice pieces.

Left front of bodice terminates in a vertical line; right front extends further and so overlaps when bodice is fastened with double row of concealed hooks. Wide inside belt of ribbon with "Wm. Stitt & Co. Toronto".

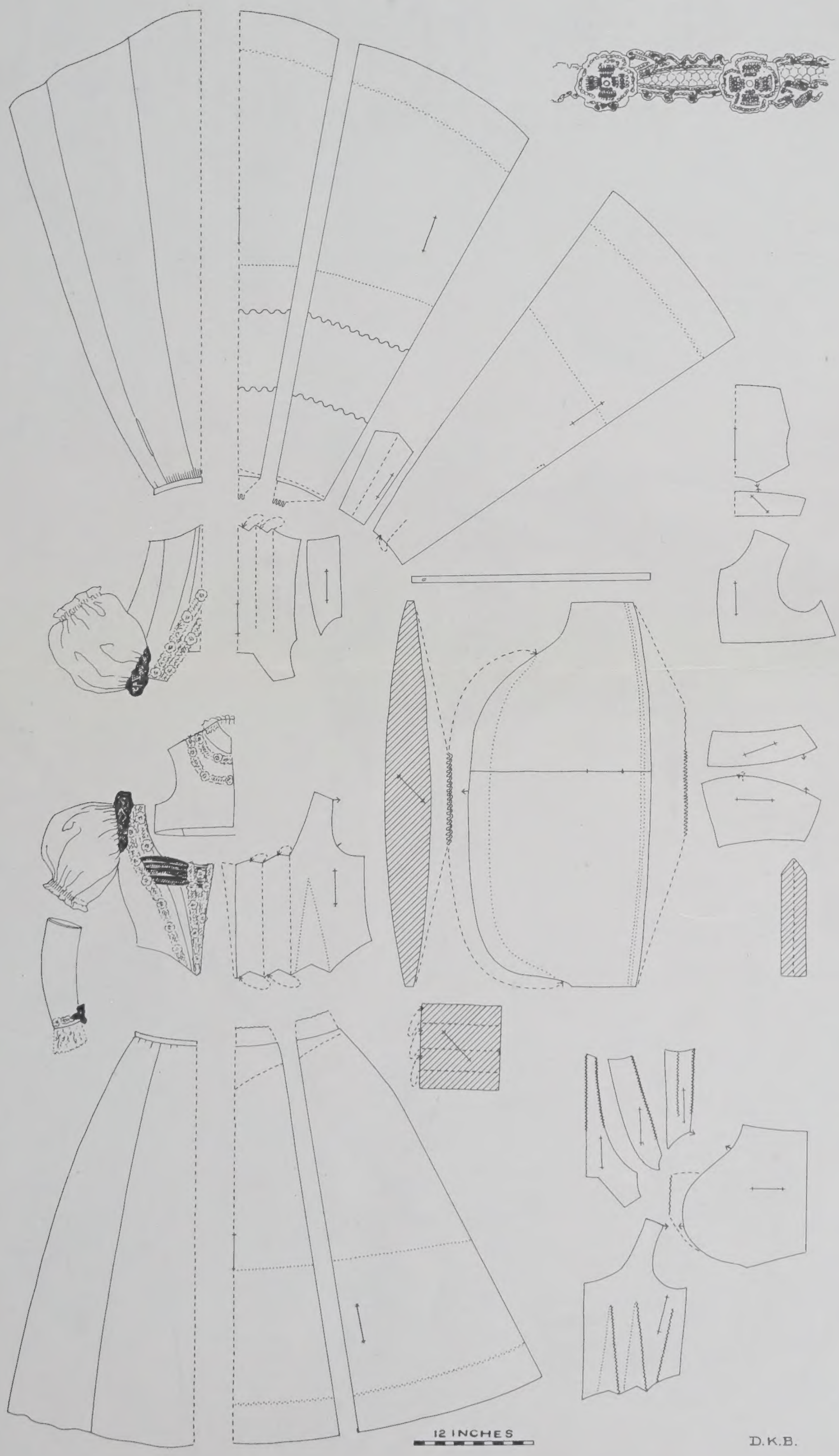
Sleeve trimming of velvet gathered in to armhole and to top of sleeve along dotted line. Square of velvet horizontally pleated across bodice front.

High necked yoke worn, and wrist length extensions tacked to sleeves for afternoon wear.

Skirt fully lined with cotton and interlined with horse hair up to simple dotted line. Narrow banding of velvet inside hem gives considerable stiffness. Light taffeta frill hanging slightly over this. Three back panels of skirt have been made up with very stiff firm seams. Undulating line of pattern indicates elastic sewn to the seams of the back panels to keep the train hanging neatly to the back.

Acc. no. 964.83.1

#45 EVENING DRESS with yoke and sleeve extensions Toronto about 1894



D.K.B.

#**84** PAIR of TROUSERS   Ontario, Lincoln County, Vineland Area

about 1843

These trousers, probably home made, of hand-woven cotton are an excellent example of the straight-legged trousers with fall front which were worn through the first half of the 19th century.

Hand-woven cotton, tabby, white with fine stripes in blue and red. About 26¾" (68 cm) wide.

Very neatly made and hand sewn. Seams simple. The leg has a tuck down the outside to fake a seam. At either side a slash is faced with a band of the material and a pocket set in to it. Two vertical slashes to either side of front are finished with pointed bands. Extension pieces are added to the other side of these slashes and button across under the flap. Back of trousers eased into waistband with a slight fullness and at centre back a small pleat.

Brass buttons in three different sizes.

Acc. no. 966.192.1

#**86** MAN'S COAT   Ontario   2nd quarter of 19th century

A frock coat—the standard coat of the 19th century. The high collar, front and sides cut in one, and sleeves gathered in at armhole, are all early features, but men's clothes change slowly and this is probably a conservative coat of about the middle of the century.

Brown broadcloth of excellent quality. Width undetermined.

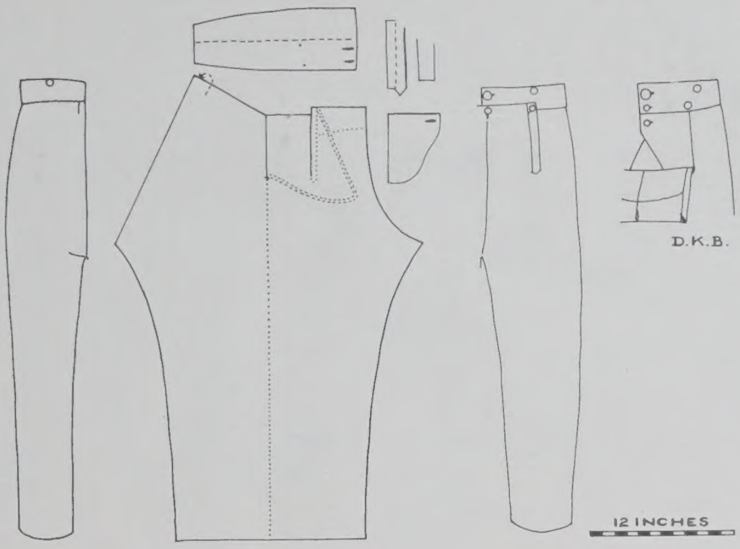
Finely hand sewn. Seams simple except at waist which has the two raw edges butted together with fine stitches. Raw edges also used on bottom of coat, etc. a common feature of good tailoring at this time. Buttons self-covered.

Upper part of coat front to dotted lines is self-faced. The skirt, back to dotted line, is lined with wool twill and the sleeves with linen. Breast of coat and under part of collar are quilted.

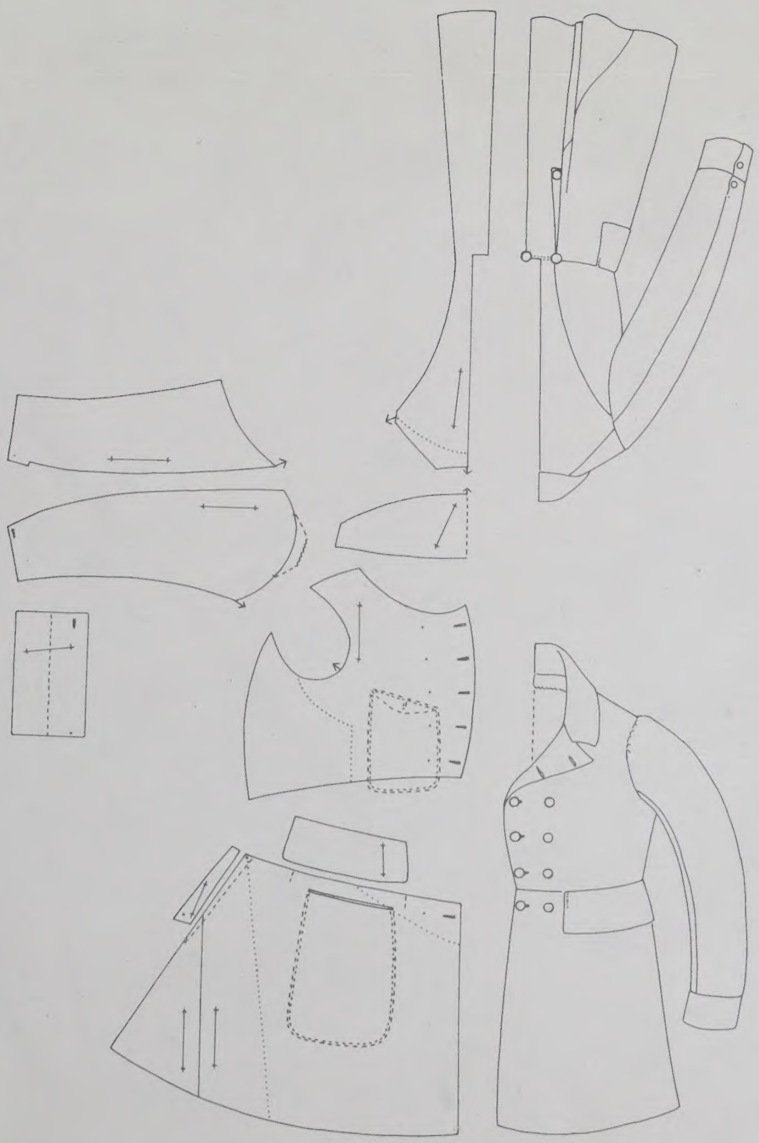
Interior breast pocket occurs on left side only. There are no back pockets under the ornamental flaps which fit in to slight pleat in coat-tails.

Acc. no. 947.94

#**84** PAIR of TROUSERS Ontario, Lincoln County, Vineland Area about 1843


D.K.B.
12 INCHES

#**86** MAN'S COAT Ontario 2nd quarter of 19th century



EXPLANATION OF SYMBOLS ON PATTERN DRAFTS

These patterns have been drawn to one-fifth scale of the actual garments and then further reduced for publication. In a few cases trimmings are on a larger scale. On one side the pieces are shown, on the other the appearance of the garment. Seam and hem allowances are not shown.

A short, straight line is used for the straight of the goods; a cross-bar at one end indicates the right way up while a cross-bar is used at both ends when the material has no up or down.

Dashes are used to define the centre of a section when there is no seam at that point.

Pleats are shown by a line of dashes where the material is folded and these carry over to the spot where the fold is placed when the garment is made up. Gathering is indicated by a ripply line above the gathered piece. This line is the correct length of the gathered material.

Gauging (fine cartridge pleating) is indicated in a similar way and the depth of the ripple in this case indicates the depth of the small pleats.

Arrow heads pointing directly to other arrow heads help to show the points of connection of different parts of the garment.

Dotted lines have been used to indicate sewing: placing of linings, facings, trimmings, etc.

Pockets are shown by double lines of dashes and boning by a zig-zag line.